

WITHDRAWN

CHELSEA PORCELAIN



FRONTISPIECE.

Clock with case of porcelain, claret-coloured ground and figures in the style of Boucher. One of a pair. H. 16¾ ins. (See page 54.)

In the Royal Collection at Buckingham Palace.

CHELSEA PORCELAIN
BY WILLIAM KING
OF THE VICTORIA AND ALBERT MUSEUM

WITH ONE HUNDRED AND SEVENTY-ONE ILLUSTRATIONS OF WHICH SEVEN ARE IN COLOUR

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DEDICATED
TO MY MOTHER

INTRODUCTION

The following pages embody the first attempt yet published at a monograph dealing with the porcelain of Chelsea. Our knowledge of early English porcelain is still very much in the experimental stage, in spite of the time that has been devoted to its study in the last hundred years. I make no apology for the somewhat cursory treatment of Derby-Chelsea porcelain, which belongs more rightly to the historian of the later Derby factory. Little space has been devoted to technical considerations or to the differences in style between Chelsea and the other English factories ; such questions are a matter of personal experience and contact, which cannot properly be learnt from books. I wish to acknowledge my indebtedness to the various collectors who have helped me by kindly allowing me to reproduce pieces in their possession, and similarly to Mr. R. L. Hobson and Mr. F. A. Harman Oates for granting facilities in connexion with specimens exhibited in the British and London Museums. The authorities of the Victoria and Albert Museum have been equally kind and have further permitted me to reproduce some analyses of porcelain made by Mr. Herbert Eccles and shortly to be published by the Museum. A special debt of gratitude is owed to Mrs. Radford for materially increasing the value of this book by generously allowing me to reprint as an appendix the unique copy of the 1755 sale catalogue in her possession. Dr. Bellamy Gardner has very kindly given me free access to unpublished documents in his possession. And finally I must thank Mr. Bernard Rackham, of the Victoria and Albert Museum, for suggesting the inception of this book and for his help and encouragement throughout its progress, as well as for his kindness in correcting proofs and seeing the work through the Press during my absence from England.

WILLIAM KING.

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D. 9½ ins. (See page 5.)
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Chapter I

THE INTERNATIONAL SITUATION

Porcelain was discovered by the Chinese at some period during the first millennium of the Christian era; it is a compound of two natural minerals, kaolin (china-clay) and petuntse (china-stone). The former remains unaltered in the heat of the firing, while the latter fuses at a high temperature and melts into a transparent glass; in Chinese phraseology the one is the "bones," the other the "flesh" of porcelain. During the Middle Ages this material, mainly of the type decorated with painting in underglaze blue, was exported to some extent to Europe, and the rare examples that exist with sixteenth-century European silver mounts testify to the high value that was set upon it. The attempts of potters in Europe to imitate this precious substance resulted in the so-called "Medici porcelain" that was made at Florence during a few years at the close of the sixteenth century. This ware was not a true porcelain but an artificial product, very similar in character to the later soft paste porcelains of France and England. The Chinese ingredients were not at this time known in Europe, and potters in this continent were forced to make use of those at their command. They succeeded in producing an artificial glassy material known as "frit," which fused at a high temperature and combined with infusible clay to form a substance translucent indeed but differing essentially from the true or hard-paste porcelain of the East. Soft paste is fired at a much lower temperature, it is liable to crack in hot water and offers no resistance to a steel knife, which will make no impression upon true porcelain. In spite of its greater fragility, soft paste has an undeniable charm of its own, and in many eyes it even has the advantage over the hard pastes of China and Germany in its creamy substance and soft glaze, which when painted incorporates the enamel colours with itself in an individual and beautiful way.

For about a century after the Medici experiment no more porcelain was made in Europe, and then the secret of soft paste was rediscovered in France in 1673 by Edme Poterat of Rouen. The productions of this factory are of great rarity, but its establishment was succeeded during the ensuing century by that of a number of others. The most important

of these were Saint-Cloud, founded about 1695, Chantilly in 1725, Mennecy in 1734, and Vincennes, the predecessor of Sèvres, in 1738.

To Germany belongs the honour of being the pioneer of hard-paste porcelain in Europe. Johann Friedrich Böttger, a youthful alchemist, was imprisoned in a tower at Dresden for the purpose of discovering how to make gold. He was unsuccessful in this quest, but in 1709 he did discover how to make true porcelain. This led to the foundation of the famous factory, still in existence, at Meissen, near Dresden. The secret was jealously but not effectively guarded, and during the succeeding years runaways from Meissen spread it abroad. The next half-century saw the establishment of numerous rival ventures, the most important being those of Vienna, Höchst, Fürstenberg, Frankenthal, Nymphenburg and Ludwigsburg.

The Chelsea factory was founded in or shortly before 1745, but it is not until its re-establishment about 1749 by one Nicholas Sprimont that we find it noticeably affected by outside influences. After this year come three distinctive waves—the Oriental, the Meissen, and the Sèvres.

Chinese porcelain seems to have had little direct influence upon Chelsea. The export to England of "blue and white" china has been continuous since the sixteenth century, but Chelsea appears to have produced a comparatively small quantity of this type, and such specimens as have been identified are curiously un-Chinese in feeling. The gorgeous *famille verte* of K'ang-hsi's reign (1662–1722) and *famille rose* of the later eighteenth century have had almost as little effect upon Chelsea artists. A few rare imitations are, however, found. The plate reproduced on Plate 22, Fig. 2, is inspired by an original of *famille rose* type, while the bottle on Plate 55, Fig. 2, is one of a pair, very closely imitating a form of decoration, in coral red and gilding, that originated in the reign of K'ang-hsi. The so-called *blanc de Chine* porcelain that was produced in quantity throughout the seventeenth and eighteenth centuries at Tê-hua in Fu-chien province, is the prototype of the two pieces on Plate 12; of these the Kuan-yin figure is exceedingly rare, while the little cup belongs to a well-known family decorated with prunus-blossom in relief, which was more extensively imitated at Bow.

Much stronger is the influence of Japan. Japanese porcelain is so little considered by modern collectors that it comes as a shock to realise the enormous extent to which it was reproduced in the European factories. The ware in question is the so-called Imari porcelain, really made at

Arita in Hizen province and gaining its name from the port of Imari, whence it made its way to Europe. The manufacture appears to have started about the middle of the seventeenth century, and the designs with which we are concerned are those generally associated with the name of the potter Kakiemon. The patterns are slight, a spray of flowers, a bird or beast beside a tree, sometimes a figure-subject, enclosed within a diaper border or simply edged with brown. They are executed with a palette of delicate colours; the predominating tone is red with a little gilding, but pale blue, bluish green and yellow are also found. The contrast between the exquisitely painted decoration and large expanse of cool white background is effective enough, as may be seen from the specimens here reproduced. On Plate 1 is reproduced in colours a dish of the type referred to in the 1755 catalogue as "tyger and rock"; other pieces are shown on Plates 20 and 21. Some idea of the numerous quantity of Imari patterns in use at Chelsea may be gained from this catalogue, which includes "old japan pattern," "tyger and wheatsheaf," "wheatsheaf and pheasant," "pheasant and border," "old japan pattern and red pannel," "nurl'd partridge pattern" and "lady pattern." The majority of these are more or less traceable, but the following are more puzzling: "fine old pattern," "flaming tortoise," "chinese arms," "old stork pattern" and "Hob in the well." Some of these may well be of Imari character, but none seems to correspond very definitely with anything known to be of early date. The "chinese arms" may possibly refer to some attempt at emulation of the armorial porcelain made in such quantities in China for the European market and painted over there with heraldic designs supplied by the European client; this family was at one time supposed to be of Lowestoft origin, and is still popularly known as "Chinese Lowestoft." "Hob in the well" presents a curious problem. This is the title of a farce by Cibber, adapted in 1715 from Dogget's *Country Wake* and so popular in its day as to have inspired a series of engravings by John Laguerre. The rustic humours of these works seem to have no correspondence with Chelsea porcelain of this date, and it seems more likely that it may have been a nickname applied to some particular pattern and taken from the title of a play then in vogue. It is possible that the pattern in question may be that, familiar enough on Imari wares and on Meissen imitations, which depicts the story of the boy who saved his playmate's life by breaking the fishbowl into which he had fallen; speculation is, however, rather hazardous, for I know of no Chelsea version of this theme.

Another type of Imari porcelain, made for export, is decorated chiefly in underglaze blue, red and gilding. This ware is of a coarser type, and in consequence the pleasing contrast of white background and sparse design is abandoned in favour of a pattern covering the whole surface of the ware with motives, generally floral, derived from rich Oriental textiles. A fine Chelsea dish of this family is illustrated on Plate 21. So popular did the Japanese type become that—a remarkable feature—it was even imitated in China, and the " Chinese Imari " of the reign of K'ang-hsi is well-known to collectors of Oriental porcelain. Here, as in many of the Japanese pieces, the blue, red and gold are usually heightened by touches of the three *famille verte* enamels, green, yellow and aubergine. A Derby-Chelsea imitation of this kind of ware may be seen on Plate 66.

These Imari patterns, more particularly the Kakiemon variety, are found extensively on early European porcelain, especially at Meissen in Germany, Chantilly in France, and Bow, Chelsea and Worcester in England. The influence of Meissen upon Chelsea is so strong throughout the seventeen-fifties that it is probable that some of the Chelsea Imari pieces are imitated from Meissen copies rather than from their Japanese originals.

The earliest types of Meissen porcelain made between 1709 and the premature death of Böttger in 1719 are simply decorated in the baroque style; they had little influence on the porcelain of Chelsea and need not be discussed in detail. But there is one innovation that deserves more than a passing reference, and that is figure sculpture. It is not strictly correct to speak of this as a European invention, for we find Chinese porcelain figures at least as early as the Ming dynasty (1368–1643). On the other hand, this branch of ceramic art was developed in China so little and along such different lines that it is not unreasonable to give Böttger the credit for what is perhaps the most important European contribution to the history of porcelain. For the prototypes of these figures we must probably look to the German ivory statuettes of the period. We find them first at Meissen in red stone-ware in Böttger's pre-porcelain days; a set of six Italian comedy figures in the Herzogliches Museum at Gotha may be mentioned as embodying what afterwards became a very favourite subject with porcelain modellers. (This set is illustrated by Ernst Zimmermann, *Die Erfindung und Frühzeit des Meissner Porzellans*, Figs. 56 and 57.) The origins of the *Commedia dell'Arte*, as it is called, are lost in antiquity, but its personages, Harlequin, Columbine, Pantaloon, Scaramuccia, Bajazzo and the rest, are familiar enough as the ancestors of the characters in our own " Harlequinade." Other figures of various

kinds were turned out at Meissen during the ensuing years, but the history of Meissen figure-sculpture does not properly begin until 1731, the year of the advent to the factory of Johann Joachim Kändler.

The importance of Kändler's contribution to this highly specialised branch of ceramic art cannot be overestimated. During his long period of work at Meissen, from 1731 until his death in 1775, he created innumerable models of figures and groups, besides training successive bands of apprentices to produce individual work in no degree unworthy of their master; we are less concerned at the moment with the countless improvements that he introduced in the technical manufacture of table wares and with the various shapes which he devised for vases and other objects of ornament and utility. It must not, however, be overlooked that the dividing line between use and ornament is not to be easily drawn. Many of the figures are intended by nature for other destinations than the china-cabinet, whether they are fitted as candlesticks, salt-cellars or sweetmeat-trays, or whether they are meant to form parts of the elaborate dinner-table decorations, whose arrangement for the festivities of an eighteenth-century German court was conducted with all the solemnity and ceremonial splendour proper to such occasions. The following extract from the *Public Advertiser* of March 1, 1756 (quoted by Read, postscript, p. 3), gives some idea of the methods in vogue at this period. Ford is advertising a sale, mainly of porcelain, and announces "several very curious Desarts, used at the most elegant and great Entertainments and now divided into proper Lots: Consisting of Domes, Temples, Triumphal Arches, Epargnes, &c., embellished with Trees, Arbors, Flowers, China Figures, Vauses, Girandols, Candlesticks, Branches, and other Ornaments used at Desarts, with several sets of China Dishes, Plates and Tureens." (See also on this subject Adolf Brüning, *Schauessen und Porzellanplastik* in *Kunst und Kunsthandwerk*, 1906, vol. vii, p. 130).

Kändler's earliest creations appear to have been birds and beasts, together with religious figures and groups. Soon afterwards he enlarged his production and began the long series that was to win him his miniature immortality. It is to about 1740 that we can date the introduction at Meissen of the rococo style, which had made its appearance in France some eighteen years previously. Boldness of modelling is succeeded by lightness and gracefulness, a balance which owes nothing to literal symmetry and as well a very pretty aptitude for humorously rallying the foibles of the day. The figures and groups of this period are sometimes

mythological, sometimes drawn from contemporary life, whether at home or abroad. Particularly charming are the figures, single or grouped, of Cupids or playing children, often embodying a witty criticism of the spirit of the age. The single figures of Cupids were extensively copied at Chelsea during the gold-anchor period (see Plate 59); they seem to have originated there at least as early as 1755, to judge from the sale catalogue of that year. The frequent entry in that document of "love in disguise, for desart," is an incidental proof of the extensive use of Chelsea figures for dinner-table decoration. Other series copied by Sprimont were the Italian Comedy figures already referred to and the *Affenkapelle* or "monkey band," modelled originally in the early 'forties as caricatures of the Saxon Court Orchestra at Dresden (cf. Schreiber Collection, cat. no. 172 and pl. 18). "A set of five figures of *monkies in different attitudes* playing on musick" is mentioned in the 1756 catalogue, and as no such objects are recorded in 1755 we may reasonably date the first appearance at Chelsea of these models to the later year. The *singeries* of the early eighteenth century are generally an unsympathetic phenomenon to modern eyes, and we need not regret that Sprimont forbore to develop this idea further. Favourite subjects again at Meissen were the four Seasons represented by mythological figures. Spring is typified by Flora with garlands of flowers, Summer by Ceres with a sheaf of corn, Autumn by Bacchus with a bunch of grapes, and Winter by Saturn warming himself at a fire. Often too the Seasons are happily depicted as children with the same attributes. The extensive series of men and women of foreign nations was probably inaugurated by some figures of Chinese of grotesque Oriental type. This stage lasted only momentarily, and the *chinoiseries* of later Meissen are curiously like eighteenth-century German ladies dressed up in Oriental clothes, a very different story from the young woman in the engraving after Boucher on Plate 18 or the neighbouring version in Chelsea porcelain.

The earliest types produced at Meissen seem on the whole to have had little influence in England, and it is not until about the year 1725, when painting in the Imari style was first introduced at Meissen, that its decoration begins to be of interest in the present connexion. The next few years saw a further innovation, this time derived from China, the introduction of ground colours with panels in reserve. In Chinese porcelain of the reign of K'ang-hsi it is frequent to find specimens with a ground of "powder blue"—a bright underglaze blue, whose attractively uneven texture is produced by spraying through a tube—overlaid with

gilding and broken by panels of various shapes, in which floral or other designs are painted in underglaze blue or enamel colours of the *famille verte*. At Meissen this idea was extended to other coloured backgrounds, so that as early as 1725 we find pieces with a yellow ground, broken by panels in reserve, containing painting in the Imari style. During the next lustre the range of ground colours is widened to include various shades of blue, grey, purple, green and red. By 1732 the painting was not confined to reserved panels, but could be brought off on the ground colour and even on gold, in the style later adopted at Chelsea, of which a specimen appears on Plate 51, Fig. 1. Very soon the taste for Oriental painting begins to wane; models and drawings are supplied by Parisian and other artists, including Meissonnier, who had been instrumental in the introduction of the rococo style into France. The panels of the seventeen-thirties are filled with pastoral or society subjects after Watteau and Boucher, with harbour scenes, battles, landscapes or hunting episodes. Gradually it is found possible to dispense with the ground colours altogether and these pastoral or other subjects are painted on a plain white background. Sometimes they are painted in monochrome (the so-called *camaïeu*), generally green or crimson. This type of painting was imitated at Chelsea (see Plate 25). Another popular form of decoration at this period are the borders of relief moulding commonly found on plates and dishes; the number of moulds employed was very great; a list of the more important varieties with descriptions and illustrations is given in the Meissen *Festive Publication*, p. 29. An example of this type in Chelsea porcelain appears on Plate 24. During the 'thirties a more naturalistic kind of flower-painting comes into being. The pseudo-Oriental flowers of the previous years are generally known as *Indianische Blumen*; the similar expression, "India plants," of the Chelsea catalogues reminds us how little popular opinion at this time cared to discriminate between the productions of one Oriental state and those of another. The fact that Chinese porcelain was largely exported through the medium of the East India Company suffices to account for the persistence of this term. These *Indianische Blumen* are superseded by the so-called *Deutsche Blumen*, scattered over the porcelain in graceful haphazard little sprays. As the years advance, they gradually encroach more and more upon the surface of the porcelain; a similar tendency will be noticed at Chelsea. So too in the domain of bird-painting the gorgeous *Fantasievögel* or "exotic birds" of the earlier days are succeeded by recognisable birds with natural colouring.

With the advent of the gold anchor mark the influence of Meissen is superseded by that of Sèvres. This factory was founded at Vincennes in 1738, but it was not until the close of the 'forties that it began to be productive on any large scale. At first by far the largest proportion of its output was made up of porcelain flowers. Following a fashion equally popular at Meissen, these flowers were naturalistically modelled and were used for mounting on ormolu stems, either to stand in vases or to serve as the frame for a figure, a candlestick or a clock. It seems that this fashion found its way also to Chelsea, though owing to the fragile nature of these little objects, we are without exact documentation as to the quality of the flowers produced in this country. An advertisement published by Franks (*Archæological Journal*, vol. xix., p. 346), shows a certain Hughes announcing on May 2, 1755, the "greatest choice of Branches with the best Flowers, such as were on the Chandelier at the last Sale; and upward of three thousand of those Flowers to be sold by themselves so that Ladies or Gentlemen may make use of them in Grottos, Branches, Epargnes, Flower-pots, &c., agreeable to their own taste." The sale in question is hat of which the catalogue is printed as an appendix to this volume, and the chandelier is the "*large and magnificent* LUSTRE beautifully ornamented with FIGURES and CURIOUS FLOWERS *in a superb taste*" of p. 129. Similar too are the sets of seven jars and beakers of pp. 122 and 130, where the beakers are specified as being "filled with flowers *after nature*" and "*richly fill'd* with curious flowers." A set of the same kind, the beakers "filled with sprigs of flowers," is mentioned in the 1756 catalogue. An early Chelsea figure, which may have been intended for embellishment in this way, is referred to on p. 23.

The earliest types of Vincennes decoration have little reference to our theme, and it is not until we get to the discovery of the various ground colours that the question of influence arises. The first to appear was the rich *gros bleu*, which was subsequently abandoned in favour of the more brilliant *bleu de roi* with its inevitable and elaborate diaper patterns in gilding. This appeared about 1750 and was followed by turquoise-blue in 1752 and the various greens and the lovely *jaune jonquille* very soon after. In 1756 the factory moved to Sèvres, and in 1757 was discovered the *rose Pompadour*. For some reason this colour is generally known in England as *rose du Barry*, but the name is highly incorrect; Madame du Barry never came to court until 1769, whereas after the death of Madame de Pompadour in 1764 this colour seems virtually to have fallen into disuse. It must have been in attempting to imitate it that Chelsea hit

upon the crimson or claret-colour that is so distinctive a feature of the gold-anchor period and one which has never been reproduced elsewhere. The famous Chelsea mazarine blue, with its uneven, pulsating tone, is a reminiscence of the *gros bleu* of Vincennes, and the pea-green, turquoise-blue and yellow were all reproduced at Chelsea after Sèvres originals. Mr. William Burton (*Porcelain*, 1906, p. 231) is surely mistaken in seeing in the name *vert anglais* an indication of Sèvres borrowing a colour from Chelsea.

During this period the Sèvres types of decoration are closely copied at Chelsea. The rich ground of the elaborate rococo vases is covered with intricately chased gilding; on it are reserved panels painted with flowers, birds or figure-subjects. The flowers are more naturalistic than ever, the birds are sometimes treated in that spirit, sometimes they are of the exotic variety, already abandoned once at Chelsea in obedience to the dictates of Meissen. The figure-subjects are of every conceivable kind, mythological, gallant, pastoral, Chinese; often they are derived from engravings after such artists as Boucher, Rubens, Teniers and Berghem.

The figure-modelling of the seventeen-sixties at Chelsea is notably original. The influence of Meissen is no longer strong, and there is no observable stimulus from Sèvres. The figure-sculpture of Sèvres is confined during this period to the unglazed "biscuit" porcelain, which does not seem to have found root in England until the Derby-Chelsea period. By this time the healthy exuberance of the Louis Quinze rococo spirit has been superseded by the pseudo-classicism of the age of Louis Seize, and in England Boucher has to yield his place to Angelica Kauffmann.

Some previous writers have endeavoured to postulate a connexion between Chelsea and Venice, on the ground that the anchor mark was used at both places. It was, but at Venice it does not seem to have come into being until 1756, which is too late for any possibility of influence on Chelsea. The anchors, besides, are completely different in form. Incidentally it is never a wise thing to speculate upon the meaning of porcelain marks, except where this is obvious, heraldically or otherwise.

BIBLIOGRAPHICAL NOTE

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ENGLISH INCUNABULA

CHELSEA TRIANGLE PERIOD



Chinese group, adapted from an engraving after Boucher. Raised anchor mark. H. 8⅞ ins. (See page 38.)

In the collection of Mr. Alfred E. Hutton.

Chapter II

ENGLISH INCUNABULA. CHELSEA TRIANGLE PERIOD

The early history of English porcelain is still very obscure. Already in 1671 John Dwight of Fulham was granted a patent for "the mistery of transparent earthenware, commonly known by the names of porcelain or china," but it seems clear that his productions were all of a fine stoneware, translucent in places but bearing little relation to porcelain in the modern sense of the word.

A volume of *Four Essays*, dated 1718 and said to have been originally published in 1716, contains one "On making China ware in England, as good as ever was brought from India." Its authorship is attributed to the eccentric poet and speculator, Aaron Hill, and it describes a "try'd and infallible method" in the following words: "Let any good workman in the potter's profession, who would benefit himself by this art, employ some poor people to buy up the old broken china, which every house can afford him. This ware he must grind in a mill with a flat stone and runner. The mill is a common one and everywhere to be met with. The powder, when it comes from the mill, must be further reduced and refin'd by the assistance of water. . . . The gross parts, which settle and lie in the bottom, and are not drawn off with the water, may be dry'd and ground over again with new ware, so that nothing is lost in this practice. But the fine stuff, or substance, which will be got from the settling of the water, when let stand in the second vessel, must be mix'd with the fourth part of its weight of quick-lime dissolved in gum-water. The quick-lime here meant, must be different from the common sort, and is made in a furnace, of what size you please, by no other labour, or charge, than burning clean oyster-shells, as they do chalk, in lime-kilns."

This curious passage is corroborated by the following paragraph, first published in 1764 in the second edition of *The Handmaid to the Arts* (vol. ii., part iv.), an anonymous work ascribed to Robert Dossie:

"I have seen at one of those [china works] carried on near London, eleven mills at work, grinding pieces of the Eastern China, in order, by the addition of some fluxing or vitreous substance which might restore

the tenacity, to work it over again in the place of new matter. The ware commonly produced at this manufactory had the characters correspondent to such a mixture, for it was grey, full of flaws and bubbles, and, from want of due tenacity in the paste, wrought in a very heavy clumsy manner, especially with regard to those parts that are to support the pieces in drying. A very opposite kind is produced in another manufactory in the neighbourhood of London, for it has great whiteness and a texture that admits of its being modelled or cast in the most delicate manner; but it is formed of a composition so vitrescent as to have almost the texture of glass, and consequently to break or crack if boiling water be suddenly poured upon it, which quality renders it unfit for any uses but the making ornamental pieces. A later manufactory at Worcester has produced, even at very cheap prices, pieces that not only work very light, but which have great tenacity, and bear hot water without more hazard than the true China-ware."

Mr. William Burton, whose claim to speak with authority is unimpeachable, accepts these descriptions as indicating a possible method of porcelain manufacture, and adds (*English Porcelain*, p. 8):—"One would expect to find that articles made by such a process as this would show, when fractured, a roughish body of granular and uneven texture, and probably speckled throughout with black or blue specks due to the colours used on the original decorated porcelain. No specimens of such wares are definitely known, but an examination of many pieces, said to belong to the early days of the Bow factory, reveals quite a fair percentage that might have been made in this way."

The identification of the two factories mentioned by Dossie is uncertain; the second may well be Chelsea, but the first hardly corresponds with what we know of Bow, and may perhaps be one of the Metropolitan factories which we know to have existed, but whose work we are still not in a position to identify. Such are Greenwich, Limehouse, Stepney, Stratford, Lambeth and Battersea.

Greenwich is spoken of by R. Campbell in *The London Tradesman* (1747):—"Of late we have made attempts to make porcelain or china-ware after the manner it is done in China and Dresden; there is a house at Greenwich and another at Chelsea, where the Undertakers have been for some time trying to imitate the beautiful manufacture."

Limehouse is mentioned by Dr. Richard Pococke in his *Travels Through England* (published by the Camden Society in 1888–9), vol, i., pp. 7 and 159. In July, 1750, he writes of a recent visit to Newcastle-

under-Lyme in Staffordshire :—" There are some few potters here, and one I saw at Limehouse, who seem'd to promise to make the best china ware, but disagreed with his employers, and has a great quantity made here for the oven." And in November of the same year he writes from Bristol :—" I went to see a manufacture lately established here by one of the principal[s] of the manufacture at Limehouse which failed."

The name of Stepney is preserved by Jonas Hanway in his *Travels* (1753), vol. iv., p. 228. After describing his visit to the Meissen factory in 1750, he adds :—" It is with great satisfaction that I observe the manufactures of Bow, Chelsea and Stepney so improved."

Stratford is perhaps only Bow under another name. *The London Magazine* for May, 1753, says that at Chelsea and Stratford undertakings were carried on in the greatest perfection, so as to emulate the elegancies of Dresden or Chinese porcelain. And in the *London Chronicle*, 1755, occurs the following passage :—" Yesterday four persons, well skilled in the making British China, were engaged for Scotland, where a new porcelain manufacture is going to be established in the manner of that now carried on at Chelsea, Stratford and Bow."

Lambeth figures in the *Memoirs of John Bacon, Esq., R.A.*, published in 1801 by the Rev. Richard Cecil :—" In the year 1755, and at the age of fourteen, Mr. B. was bound apprentice to Mr. Crispe of Bow Church Yard ; where he was employed, among other things, in painting on porcelain. Mr. Crispe had a manufactory of china at Lambeth, to which Mr. B. occasionally went, and where he assisted."

Battersea is named first by Dr. Pococke in his *Travels*, vol. ii., p. 69. Writing in August, 1754, he says :—" From London I went to see the china and enamel manufactory at York House at Battersea." This is confirmed by a passage in Rouquet's *L'État des Arts en Angleterre*, a book published in 1755 from notes made by its author during a visit in 1753 ; he speaks of the Chelsea factory, and adds (p. 143) :—" Il s'est établi depuis peu une autre manufacture de porcelaine dans le voisinage de celle-ci, dont quelques ouvrages sont peints, en camayeux, par une espèce d'impression." It seems not impossible that both these authorities are confusing a porcelain factory with a decorating establishment, and that porcelain was not actually made there but only sent from Chelsea to be decorated. We have no evidence that transfer-printing was ever practised at Chelsea, and the extreme rarity of undoubted Chelsea porcelain with this type of decorating lends colour to the view that such pieces as are known may have been made at one factory and decorated at the other.

To this family belongs a saucer in the British Museum (Catalogue No. II 244) with raised anchor mark and transfer-printed design in black washed over with colours.

Mr. Hobson quotes on this subject a note by C. T. Gatty from the *Transactions of the Historic Society of Lancashire and Cheshire*, vol. xxxiii., p. 130:—"There is an advertisement in the *Liverpool Advertiser* for 11th February, 1757, of an 8vo pamphlet which is proposed for printing, entitled *Secrets in Art and Nature*, by Thomas Lawrenson, engraver, and published by R. Williamson of Liverpool. In this advertisement, chapter 4 is said to contain, 'The new and curious art of printing or rather reprinting from copper-plate prints, upon porclane, enamel, and earthenware, as lately practised at Chelsea, Birmingham, &c.' I have not been able to hear of a copy of this pamphlet, and possibly it was never issued." In view of the isolation of this reference, Mr. Hobson suggests that Lawrenson was probably confusing Chelsea with the neighbouring Battersea.

An early reference to the beginnings of Chelsea porcelain occurs in that charming but untrustworthy biography, *Nollekens and His Times*, first published in 1828 by John Thomas Smith. In a conversation recorded by Smith as taking place between Nollekens and Betew the dealer, Betew speaks of the Chelsea factory and says (ed. Whitten, 1920, vol. i., p. 163):—"The cunning rogues produced very white and delicate ware, but then they had their clay from China; which, when the Chinese found out, they would not let the captains have any more clay for ballast, and the consequence was the concern failed." This ridiculous story is repeated in a letter written apparently about 1855 by Samuel Keys, who had been apprenticed to the Derby factory seventy years before, and published by Chaffers, 3rd edition (1870), p. 594. "About the same time," says Keys, "there was an excellent china manufactory at Chelsea, where a variety of splendid figures, vases and other beautiful ornaments were produced, and also a great assortment of useful china. They employed first-rate artists, in the painting, gilding and general decoration, then superior to anything of the kind in England, but for some mysterious cause, at the time unknown, the Chelsea manufactory suddenly ceased working, although producing excellent ware, and being greatly encouraged and highly patronized. The cause suddenly transpired: English vessels which went to China for teas and other merchandise, were in the regular habit of procuring clay from the natives as ballast on their return; but at length becoming so prying for clay, the Chinese

were suspicious and positively prohibited clay being taken as ballast in future; the consequence was, the Chelsea manufactory being deprived of their principal material could not carry it on."

As an example of what Dillon (*Porcelain*, p. 329) calls "the senile gossip of decayed workmen," this passage could scarcely be bettered. It has been suggested (*Museum of Practical Geology*, 1871 Catalogue, p. 154) that the origin of this story is to be found in the fact that white porcelain was imported to England in quantity from China to be decorated over here. We certainly possess much Chinese porcelain that has been subsequently painted at Chelsea, and such a practice was not confined to the earliest years of the factory, as is evident from the character of the painting of such specimens as No. II 236 of the British Museum Catalogue. Sometimes the porcelain has already been slightly decorated in China, generally in white slip or underglaze blue; a piece combining both methods is in the Schreiber Collection, Catalogue No. 811. A curious reference in the *Memoirs* of the Duc de Luynes to English factories buying white China from Vincennes to decorate need scarcely detain us.

The whole question of porcelain-painting in England at this time is complicated by the existence of a number of individual painters, working outside of the big factories and often buying their productions in the white to decorate in enamel colours. To this class of "outside enamellers" belongs William Duesbury, the subsequent purchaser of the Chelsea factory, whose work-book (quoted by Bemrose, p. 7) shows him to have been working in London between 1751 and 1753, decorating figures and other pieces of Bow, Chelsea, Derby and Staffordshire porcelain. Another was "Richard Dyer, at Mr. Bolton's, enameler, near the Church, Lambeth," receipted bills from whom appear in the Bowcocke papers, proving him to have been working for the Bow factory in 1760. Another was J. Giles, of Cockspur Street (Hobson, *Worcester Porcelain*, p. 18).

The earliest documents in the history of Chelsea porcelain are the well-known "goat and bee" cream-jugs, some of which bear the date 1745. It is generally considered that the factory was founded either in that year or shortly before. A document drawn up at Vincennes in 1745 and quoted by Marryat, 3rd edition, p. 371, refers to "un nouvel établissement qui vient de se former en Angleterre d'une manufacture de porcelaine qui paroît plus belle que celle de Saxe par la nature de sa composition." The factory in question is probably Chelsea. A curious reference to the early years of the factory is given by Simeon Shaw, *History of the Staffordshire Potteries* (1829), p. 167:—"Carlos Simpson, 63 years of age in

1817, was born at Chelsea, to which place his father Aaron Simpson went in 1747, along with Thomas Lawton, slip maker, Samuel Parr, turner, Richard Meir, fireman, and John Astbury, painter, all of Hot Lane; Carlos Wedgwood, of the Stocks, a good thrower; Thomas Ward and several others, of Burslem, to work at the Chelsea China Manufactory. They soon ascertained that they were the principal workmen, on whose exertions all the excellence of the Porcelain must depend; they then resolved to commence business on their own account, at Chelsea, and were in some degree successful; but at length, owing to disagreement among themselves, they abandoned it and returned to Burslem, intending to commence there the manufacture of China; but soon after their return Aaron Simpson died, the design was relinquished, and each took the employment quickly offered in the manufacture of white stone ware, then sold readily on the day of drawing the oven." What truth may lurk in this narrative is impossible to decide; it probably has very little significance, except as a piece of misplaced local patriotism on the part of Shaw, for it is worth noticing that if his dates are accurate the sojourn in Chelsea must have lasted at least until 1754, the year of Carlos Simpson's birth.

Three of the "goat and bee" jugs are reproduced on Plate 6. As will be seen, these jugs are supported on the backs of two reclining goats, while on the front appears a bee in relief. A spray of flowers in applied relief and a handle in the form of a branch complete the scheme of decoration which is borrowed from a silver model. An example in silver, bearing the London hall-mark for 1737–8, was formerly in the Willett Collection; Chaffers (8th edition, 1897, p. 907) speaks of its authenticity as generally discredited, and refers (9th edition, 1914, p. 947) to a genuine silver-gilt specimen with the hall-mark for 1724, which was at that time in the collection of Mrs. A. R. Macdonald. The reproduction in porcelain of silver shapes is a feature common to most European factories, and it is remarkable that such an apparent misuse of material should furnish on the whole such agreeable results.

Of the cream-jugs on Plate 6, that on the right has the mark, incised in the paste before firing, of the word "Chelsea," a triangle and the date 1745. Another identically marked is in the British Museum (Catalogue No. II 16A); a third was formerly in the collection of Mr. William Russell, and was fully described by Franks in the *Archæological Journal*, vol. xix. (1862), p. 340; it is illustrated by Jewitt, vol. i., p. 193. Another in the British Museum (Catalogue No. II 16) has "Chelsea" and the

triangle, but no date. The majority, however, are simply marked with the triangle; one such is in the Schreiber Collection (Catalogue No. 157, and Plate 14); in this case the model is slightly varied, the bee having been omitted. Occasionally the triangle mark is surrounded by a curious motive of wavy lines, as in the left-hand example of Plate 6. The body of all these pieces is creamy and very translucent, the glaze soft and unctuous; they approach very nearly the appearance of opaque glass. If held against a strong light, they often show tiny pinholes in the glaze of a brighter quality than the surrounding surface; these are the ancestors of the famous "moons" of the ensuing period, and may be referred to the same cause (see p. 35). Sometimes these jugs are plain white, sometimes one or two features are heightened by painting, as in the middle example of Plate 6. In other cases the whole of the raised decoration is painted in naturalistic colours, while the rest of the surface is sprinkled with tiny pseudo-Oriental flowers and butterflies, after the manner of the coffee-pot on Plate 7. Such tiny flowers and insects are used effectively enough to conceal any crack or flaw in the surface; this fashion persists on into the next period, as do the brown rims, first found on these jugs and afterwards usual upon table wares until the introduction of gilding.

It was long believed that the triangle mark was used at Bow, but it is now generally conceded that all pieces so marked may be assigned to Chelsea. Characteristic of triangle-marked wares are the so-called "raised flowers" of the coffee-pot on Plate 7, which again suggest an original in silver. They reappear on the pretty cane-handle of Plate 8, Fig. 1, and on two small white cups without handles in the Schreiber Collection (Catalogue No. 161 and Plate 14). Another feature of this period are the shell-shaped salt-cellars, supported on rocky bases with shells and other marine denizens in relief. To this type belong the well-known "crawfish salts," two of which were in Horace Walpole's collection (*Description of Strawberry Hill*, 1784, p. 10), while two are in the British Museum (Catalogue No. II 18 and Fig. 22). One of these latter has the numeral 3 incised in addition to the triangle. A simplified version of the same theme is illustrated on Plate 6; this piece has no triangle, but bears the incised date 1750.

The teapot on Plate 9 is a vigorous piece of modelling. It represents a Chinaman riding upon a parrot, and is a most interesting early example of the adaptation of figure-sculpture for domestic uses. In a similar teapot in the British Museum (Catalogue No. II 12 and Fig. 21) the

Chinaman is bestriding a snake. The strawberries in relief on the handle recall the decoration of the "D. 1750" cream-jugs (see p. 62), and are found on a Chelsea cream-jug of Imari pattern in the Victoria and Albert Museum (No. C. 269—1921). Of figures proper the only marked example of this period that seems yet to have come to light is the group of rustic lovers on Plate 10, which is marked with a trident passed through a crown in underglaze blue. This mark was for many years regarded as of doubtful origin, but it may now safely be ascribed to Chelsea on the showing of two similarly marked pieces. One is a white cup with raised flowers in the collection of Mr. Frank Hurlbutt, of similar type to those in the Schreiber Collection above mentioned; the other, a cream-jug belonging to Dr. J. W. L. Glaisher, F.R.S., is moulded with overlapping strawberry-leaves after the fashion of a teapot illustrated on Plate 7 of the British Museum Catalogue. Both of these types are characteristic of Chelsea porcelain of this period, and Dr. Glaisher's cream-jug shows by transmitted light the pinholes in the glaze already referred to as a peculiarity of this factory. I should add that I am indebted to Dr. Bellamy Gardner for bringing to my notice this important chain of evidence and for allowing me to see, before its publication in the *Connoisseur* of October, 1922, the manuscript of an article in which he reproduces photographs of the other two links.

Other figures of this period which can be ascribed with certainty to Chelsea are very few in number; they include the waterman with Dogget's coat and badge, and the fortune-telling group, both in the British Museum (Catalogue Nos. II 3 and 6 and Fig. 3). The great resemblance existing between all the glassy soft-paste porcelains of this time makes it highly unsafe to attempt as yet anything in the nature of an authoritative classification, especially in the case of plain white-glazed figures and groups; it is often difficult to be certain if they are English or French. Even in the case of coloured examples, it is dangerous to argue from the painting alone, for this may be the work not of any decorator at the factory where the figure was made, but of one of the "outside enamellers" already referred to. On Plate 11 are reproduced three small figures, which may be regarded as Chelsea work of this early period. The white pair were lately given to the Victoria and Albert Museum by Lt.-Col. Kenneth Dingwall, D.S.O. The paste and glaze are characteristic, and the bases are uneven underneath, a sign of faulty firing, which is frequent in early work. The curious bevelled angles of the base are a distinctive feature, which may help in identifying further members of this family.

Their origin is established by the identity of the female model with a tiny seal of later Chelsea porcelain, which will be found illustrated on Plate 47, Fig. 2. This female model corresponds very closely with the coloured figure of Plate 11; the head, coiffure, bosom and pose of the feet are in exact agreement, and there seems every reason for regarding this too as a piece of early Chelsea figure-modelling. The curious form of the base is paralleled by two miniature candlesticks in the Joicey Bequest at the London Museum, while the flower-painting, if executed as is probable at the factory, will afford a valuable clue to the identification of other examples. Naturalism is here considerably more developed than in the conventionalized Oriental flowers of Plate 7, and the palette of colours is altogether softer.

Another white figure of the same girl has also been lately given to the Victoria and Albert Museum by Col. Dingwall (No. C. 587—1922). Here she is shown seated in a swing, which hangs from a tree on either side. The branches of the trees point upwards and end in narrow holes, which seem intended to hold porcelain flowers of the type described on p. 10.

Mr. Herbert Eccles, F.C.S., has kindly given me permission to publish the following chemical analysis made by him of a figure precisely similar to the boy on Plate 11.

	Per cent.
Silica	63·88
Oxide of lead	17·73
Alumina	3·26
Lime	12·30
Phosphoric acid	·10
Soda	1·50
Potash	1·26
Magnesia and copper	traces
	100·03

The heavy percentage of lead oxide is remarkable, as the glaze was removed before analysis; it suggests the use of flint glass in the composition. The analysis also indicates the absence of bone-ash.

Our knowledge of the history of the Chelsea factory during this period is regrettably deficient. As was first pointed out by Nightingale (p. v), the *General Advertiser* for January 29, 1750, contained the following announcement :—

"CHELSEA CHINA WAREHOUSE.

"SEEING it frequently advertised, that the Proprietor of *Chelsea Porcelaine* is not concerned in any shape whatsoever in the Goods exposed for Sale in St. James's-street, called *The Chelsea China Warehouse*, in common justice to N. SPRIMONT, (who signed the Advertisement) as well as myself, I think it incumbent publickly to declare to the Nobility, Gentry, &c., that my China Warehouse is not supply'd by any other Person than Mr. *Charles Gouyn*, late Proprietor and Chief Manager of the Chelsea-House, who continues to supply me with the most curious Goods of that Manufacture, as well useful as ornamental, and which I dispose of at very reasonable rates.

Chelsea China Warehouse,
St. James's-street, Jan.
17th, 1750. S. STABLES."

The original advertisement to which this was a counterblast has not been preserved, but it was presumably identical with this extract from the *Daily Advertiser* of May 15, 1750:—

"CHELSEA PORCELAINE.

"The Publick is hereby informed, that the Sale-Warehouses at the Manufactory there will from henceforward be constantly open, and that New Productions are daily produced, and brought into the Sale-Room.

"And the Publick may be assured, that no Pains will be spared to extend this Manufacture to as great a Variety as possible, either for Use or Ornament.

"Note, The Quality and Gentry may be assured, that I am not concern'd in any Shape whatsoever with the Goods expos'd to Sale in St. James's-street, called the Chelsea-China Warehouse.

N. SPRIMONT."

It seems reasonable to conclude from this latter advertisement that Sprimont's manufacture was of recent establishment, and it has generally been held that the factory was founded by Gouyn in or before 1745 and was taken over by Sprimont about 1749. But it must be owned that the tone of the advertisements is far from amicable. Sprimont's insistence on his own "porcelaine" as opposed to Gouyn's "china" is significant, and we know from a lease published by Bemrose (p. 26) that Sprimont's predecessor in Lawrence Street was a certain Lagrave, who seems to have been unconnected with porcelain. In this latter connexion, though,

it may well be argued that on acquiring the works from Gouyn Sprimont would be likely to move to more commodious premises. The subject of the relations between the pair has lately been reopened in two pamphlets issued by Messrs. Hyam and Co. under the title *Studies in Old China*. After discussion of the question they "feel justified in coming to the conclusion that the factory was closed by Gouyn on account of its commercial failure, to be re-established by Sprimont, after a short interval, on a more commercial and scientific basis." We cannot hope for the present to get nearer than this to a full solution of the problem. It does not follow from Stables' advertisement that Gouyn was still making china in 1750; the supplies in question may well have been no more than surplus stock.

If we are right in assuming that Gouyn ceased to manufacture when Sprimont began, it follows that Sprimont continued for a time using very much the same body and glaze, simultaneously no doubt with those characteristic of the "raised anchor" period. The salt-cellar on Plate 6, dated 1750, is evidence of this, as well as the figure on Plate 8 of Britannia bemoaning the loss of Frederick Prince of Wales, who died on March 31, 1751; a similar figure, also white, is in the British Museum (Catalogue No. II 2). It will be noticed that none of these pieces bears the triangle mark, and it is tempting to conclude that this mark was abandoned with the retirement of Gouyn. The triangle-marked teapot in the Schreiber Collection (Catalogue No. 377 and Plate 55) with Kakiemon decoration is probably a piece that was made by Gouyn but left unpainted until the ensuing decade.

The question of Gouyn's origin is a most puzzling one. He was evidently not an Englishman and probably a Frenchman; Church (*English Porcelain*, p. 18) says "Gouyn is a Flemish patronymic" but gives no evidence for this statement and no adequate reason for deserting the accepted view. The strong resemblance between early Chelsea porcelain and that produced by the French soft-paste factories renders it highly possible that Chelsea was started by some refugee from St.-Cloud, Chantilly or Mennecy, and if this is so, Gouyn may well have been the individual in question. But all this is a matter of the purest speculation. It is sometimes argued that the foundation must have occurred several years before 1745, on the ground that the "goat and bee" jugs have so little the character of experimental work, but if the founder was already a skilled artist from overseas there seems no reason why he should not have begun to produce fine pieces at once. But in this case we should

expect the earliest Chelsea porcelain to correspond fairly exactly with the work of the contemporary French factories, and it is surprising to find how consistently its character for originality is maintained. We look round German and French factories alike in vain for analogies to the "goat and bee" jugs, the relief pattern of overlapping strawberry leaves, the raised flowers and the figure models. The Chinaman teapot, it is true, belongs to a type of which specimens were modelled by Kändler at Meissen (see *Festive Publication*, Plate 1), but the treatment is profoundly different, and the absence of all other traces of Meissen influence on Chelsea at this period renders it probable that both factories were borrowing from a common original, perhaps of metal. The modelling of the group on Plate 10, with its suggestion of violent movement and passionate action, is utterly foreign to Meissen or France, and anticipates the spirit, though not the letter, of that remarkable genius, Franz Bustelli of Nymphenburg. The raised flowers are probably a development of the prunus-blossom commonly met with in relief on *blanc de Chine* porcelain, but they have a strong suggestion of silversmith's influence and there seems to be no continental analogy for such a variation on the theme. The nearest perhaps are a pair of St.-Cloud toilette-pots and covers in the Victoria and Albert Museum (Nos. C. 256 and 257—1914); they are decorated with large sprays of flowers in applied relief and painted in bright enamel colours—crimson, blue, purple, yellow and green, with brown for the rims—of a somewhat similar character to the Chelsea type. But the resemblance is not close enough to justify any argument of a common workman, and it is difficult to see why a refugee from St.-Cloud, coming to start a factory in England, should so conspicuously abandon his native types of decoration. We look in vain on Chelsea triangle-marked porcelain for any painting in underglaze blue, for close imitations of *blanc de Chine* or patch-boxes with human or animal figures. Such pieces are all common in the porcelain of Sprimont's time, but we cannot trace them earlier. Equally absent are the Kakiemon motives that we should expect to find used by an artist from Chantilly, while neither the figure-modelling nor the flower-painting show any connexion with the characteristic varieties of Mennecy.

Gouyn's origin must remain for the present a mystery. The close technical resemblance between early Chelsea porcelain and the soft pastes of France suggest that the recipe was brought by a deserter from one of the French factories, while the extreme individuality of modelling suggests the collusion of an artist of remarkable distinction, who may

possibly have started life as a silversmith. Even if there be any truth in this hypothesis, there is no evidence as to which part was played by Gouyn, whose very name would be unknown to us but for the preservation of that single announcement in the *General Advertiser*.

The significance of the marks used is an unprofitable subject for speculation. Such marks are confined hitherto, as we have seen, to an incised triangle in various connexions and a crown and trident in underglaze blue. The occurrence of the latter pigment at this early date suggests that somewhere or other specimens of Chelsea "blue and white" of this period may exist, but no piece has yet been identified. It appears that the triangle also is found in underglaze blue. Chaffers (3rd edition, p. 711) speaks of sets of four "crawfish salts" in the respective collections of Mr. C. W. Reynolds and Dr. Diamond, marked with a blue triangle. In the eighth edition of the same work (1897), p. 908, reference is made to a singular piece in the following words: "Mr. Borrodaile has a leaf-shaped dish, which was formerly in Dr. Diamond's collection, which bears this mark [the word 'Chelsea,' a triangle and the date 1745] in blue, only the date is 1747 instead of 1745. It has also a small impressed anchor. It is the soft paste of the early period of Chelsea." It is unfortunate that the decoration on this tray is not described, for apart from the importance that any dated piece must always have the present example must be of peculiar interest, since it has hitherto been assumed that neither the leaf shape nor the anchor mark were used at Chelsea until the arrival of Sprimont. It must be owned, however, that Chaffers is often inaccurate as well as irritating. The current edition (1914) contains a reference to two turquoise-ground vases and covers then in the possession of Lady Dorothy Nevill and bearing the mark of an incised triangle. This statement is conceivably true, but in that case the triangle is simply a workman's or owner's mark and bears no relation to the subject under discussion.

RAISED ANCHOR AND RED ANCHOR





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Chapter III

RAISED ANCHOR AND RED ANCHOR

In considering the question of the original founders and patrons of the Chelsea factory it is not advisable to attach too much importance to the statements of Mid-Victorian authorities. Marryat (1st edition, p. 174) says that George II gave the factory his especial patronage, causing models, workmen and even materials to be procured from Brunswick and Saxony. Though it is true that Chelsea employed models and even workmen from Meissen, there seems no reason for supposing that this was in any degree due to the king, no connexion of whom with the factory is elsewhere recorded. Marryat goes on to say that the Duke of Cumberland also took the factory under his special protection and allowed an annual sum for its support, further that Sir Robert Faulkner likewise interested himself greatly in its success. This mythical version of the name of Sir Everard Fawkener is borrowed from Alexander Stephens, *Stephensiana* (1821), and from Thomas Faulkner, *History of Chelsea* (1829), vol. i., p. 273. Marryat in his third edition (p. 370) adds that the factory is said to have been founded by Francis, first Earl and Marquis of Hertford, who brought over workmen from Dresden with some of the Saxon clay; the authority for this is apparently a MS. note by Octavius Morgan, who had in the meantime forgotten his reason for making it.

Less exasperating and more reliable is the account of Mason, a workman at the factory, quoted by Chaffers, 3rd edition, p. 701 :—"I think the Chelsea China Manufactory began about the year 1748 or 1749. I went to work about the year 1751. It was first carried on by the Duke of Cumberland and Sir Everard Fawkener, and the sole management was entrusted to a foreigner of the name of Sprimont, report says, at a salary of a guinea per day, with certain allowance for apprentices and other emoluments. I think Sir Everard died about 1755, much reduced in circumstances; when Mr. Sprimont became sole proprietor; and having amassed a fortune, he travelled about England, and the manufactory was shut up about two years, for he neither would let it or carry it on himself. I then went to work at Bow for a short time, which was carried on by a firm, but I don't recollect their names. I went to work again

at Chelsea for Mr. Sprimont, after being absent between two and three years, where I stopped till I engaged with Mr. Duesbury to go to Derby, which was about the year 1763. I think there was very little business done there after that time. What time Mr. Duesbury made a purchase of it I don't recollect, but some of the materials were taken to Derby."

The exact nature of the connexion between the Chelsea factory, the Duke of Cumberland and Sir Everard Fawkener is still a matter of doubt. William Augustus, Duke of Cumberland (b. 1721, d. 1765), was son of George II and a distinguished general, who hardly deserves to be remembered as "the butcher of Culloden." Sir Everard Fawkener was born in 1684 and died in 1758. He began life as a merchant and was Voltaire's host at Wandsworth in 1726–9. About 1735 he was knighted and sent as ambassador to Constantinople; in 1744 he was appointed secretary to the Duke of Cumberland, whom he accompanied on his campaigns in Flanders and Scotland, receiving in 1745 the lucrative office of joint postmaster-general. On his death in 1758 his family are said to have been left in bad circumstances.

Lord Ilchester published in 1911 (*Burlington Magazine*, vol. xx., p. 361) part of a letter written from Dresden on June 9, 1751, by Sir Charles Hanbury Williams to Henry Fox in England. The following passage may here be quoted :—" I received a letter about ten days ago from Sir Everard Fawkner, who is I believe concerned in the manufacture of China at Chelsea. . . . I find also that the Duke is a great encourager of the Chelsea China and has bespoke a set for his own table."

It seems likely that this represents the true state of affairs, and that Cumberland's connexion with the factory was confined to patronage of this kind. Busts of him in white-glazed porcelain are fairly numerous; see British Museum Catalogue No. II 1 and Plate 6; Schreiber Collection, Catalogue No. 133 and Plate 14; some specimens have the raised anchor mark. A newspaper rumour in 1763 that the Duke was thinking of buying the factory was instantly contradicted by Sprimont, and is probably without more significance than such a press report would be to-day. Fawkener was evidently in closer relations with the factory and may well have financed the whole venture. This would agree with the testimony of Rouquet (see p. 17), who says (*Etat des Arts*, p. 143) :—" On trouve aux environs de Londres trois ou quatre manufactures de porcelaine, celle de Chelsea est la plus considérable; un riche particulier en soutient la dépense; un habile artiste françois fournit ou dirige les modèles de tout ce qui s'y fabrique."

The artist in question was presumably Sprimont, and as both Rouquet and Walpole (see p. 49) refer to him as a Frenchman, there seems little reason for Church's attempt (*English Porcelain*, p. 18) to prove him a Fleming. His nationality is in any case of small moment. We know singularly little of his personal history prior to his establishment at Chelsea. He entered his name at Goldsmiths' Hall as a plateworker in January, 1742, and a pair of oval silver-gilt dishes, dated 1743-4, with scalloped edges, ornamented with shells and corals in high relief, are in the collection at Windsor Castle (see Church, *English Porcelain*, p. 19; also South Kensington Museum, 1862 Exhibition, Catalogue Nos. 5,491–2, and Chaffers, *Gilda Aurifabrorum*, pp. 89 and 149).

This aspect of his career is mentioned in an anonymous document in the British Museum (Lansdowne MSS., No. 829, fol. 21), of which Sprimont was clearly the author. This work is entitled *The Case of the Undertaker of the Chelsea Manufacture of Porcelain Ware*. It has been quoted in full by Marryat (3rd edition, p. 373) and Jewitt (vol. i., p. 171), but it is sufficiently important to render necessary the repetition of a few passages. That the date cannot be earlier than 1752 is fixed by the mention of "the late Duke of Orleans," while a later year than 1759 is made impossible by the reference to a factory belonging to the King of Naples. This monarch's factory of Capodimonte was transferred to Buen Retiro, Madrid, on his accession to the Spanish throne in 1759, and no porcelain at all seems to have been made at Naples between that year and 1771. Sprimont speaks of himself in the following words:—

"This undertaker, a silversmith by profession, from a casual acquaintance with a chymist who had some knowledge this way, was tempted to make a trial, which, upon the progress he made, he was encouraged to pursue with great labour and expense; and as the town, and some of the best judges, expressed their approbation of the essays he produced of his skill, he found means to engage some assistance.

"The manufacture was then put upon a more extensive footing, and he had the encouragement of the public to a very great degree, so that the last winter he sold to the value of more than £3,500, which is a great deal, considering the thing is new. . . .

"The manufacture in England has been carried on so far by great labour and at a large expense; it is in many points to the full as good as the Dresden, and the late Duke of Orleans told Colonel York[e] that the metal or earth had been tried in his furnace, and was found to be the best made in Europe. It is now daily improving, and already employs

at least one hundred hands, of which is a nursery of thirty lads taken from the parishes and charity schools, and bred to designing and painting. . . ."

This document was written as an appeal to stop the continued illegal importation "as for private use," and therefore practically free of duty, of large quantities of Dresden porcelain, which subsequently found their way into commerce, to the extreme detriment of the Chelsea factory, which being a private undertaking found it impossible to compete with a rival subsidised by royalty.

However, it must not be imagined that the Chelsea works were languishing through inanition, even if no notice was taken of Sprimont's plea. We have seen that his earliest connexion with the factory was probably in 1749, and in the following year we find Mr. Ford announcing in the *General Advertiser* of December 4, 1750, the sale of "curious Dresden and Chelsea figures" (Nightingale, p. vii). By 1754 the factory was in a flourishing state; in the *Public Advertiser* of March 29 of that year occurs Ford's announcement of the first sale by auction to be devoted entirely to Chelsea porcelain, "brought from the Manufactory there and the Warehouse in Pall Mall; consisting of Epargnes and Services for Deserts, beautiful Groupes of Figures, &c., complete Table Sets of round and Oval Dishes, Tureens and Plates, with the greatest Variety of other useful and ornamental Pieces, all warranted TRUE ENAMEL" (Nightingale, p. ix). The sale lasted fourteen days and was evidently a success, as in spite of the announcement that no further sales would take place that year we find another held by Ford, which began on December 16 and was devoted entirely to toys (see p. 56). It is to be hoped that some day a copy of this catalogue may come to light; it would be a material aid in our efforts to trace the sequence of production at Chelsea.

In 1755 we come upon surer ground; in this year Ford held the second annual sale, of the catalogue of which a single copy is known to exist; by the generous permission of its owner, Mrs. Radford, it will be found reprinted in full as an appendix to the present volume. This sale began on March 10 and lasted for sixteen days, comprising no less than 1,660 lots. The third annual sale began on March 29, 1756, and lasted equally for sixteen days, comprising 1,618 lots. A single copy of the catalogue was discovered in the year 1877 and was reprinted in full three years later by its owner, R. W. Read. After 1756 no sale was held for three years, and it seems probable that the factory was closed during a large part of this time in consequence of the illness of Sprimont. This would agree in effect with the account of Mason, who may well have never heard, or

have subsequently forgotten, the real cause. In any case Sprimont was certainly ill during this period; a paragraph in the *Public Advertiser* of February 15, 1757, says:—"The public is hereby acquainted that the Chelsea Porcelaine Manufactory has been very much retarded by the Sickness of Mr. Sprimont. Nevertheless several curious things have been finished, which will be exposed to Sale at the Warehouse in Piccadilly, some time the beginning of March, of which more particular Notice will be given."

The porcelain of the early Sprimont period is marked, if at all, with an anchor, sometimes in applied relief on an oval medallion (the so-called "raised anchor," either white or outlined in red), sometimes simply painted in red. The raised-anchor mark is usually supposed to be earlier than the other, but the occurrence of the two marks indifferently on pieces from the same service or companion figures (e.g. Schreiber Collection, Catalogue No. 167) shows that they were used on occasion at the same time. Perhaps we may take 1753 as the approximate year in which the raised anchor was finally supplanted by the other mark. That the raised anchor was used at least as late as this year seems probable from the existence of such a piece as the transfer-printed saucer in the British Museum which bears this mark (see p. 18). It is suggested by Mr. Hobson that this specimen was decorated at Battersea, where transfer-printing does not seem to have been practised until 1753. The occurrence however in the 1755 catalogue of a number of examples of well-known "raised anchor" types suggests that the use of this mark may have been continued longer than has been generally supposed. The paste of this porcelain is sandy, the glaze rich, the earlier pieces being heavier and thicker and apt to warp in the firing. Characteristic of this period are the so-called "moons," a peculiarity first noticed by Dr. Diamond; if viewed by transmitted light, the paste will often be found to contain a number of moon-like discs, irregularly scattered over the surface and more translucent than the remainder. "It has been suggested," says Mr. William Burton (*English Porcelain*, p. 38), "that these are due to irregular and excessive aggregation of the vitreous frit which formed such a large proportion of the paste. This is undoubtedly true, but the reason for their existence is that the Chelsea body was extremely liable to go out of shape, and in endeavouring to correct this fault, the Chelsea potters hit on the plan of keeping some of the frit fairly coarse, instead of grinding it all to an impalpable powder—a most workmanlike method of dealing with such a difficult problem as the firing of a glassy porcelain."

I am kindly allowed to publish the two following chemical analyses made by Mr. Herbert Eccles, F.C.S., of two fragmentary pieces in the Victoria and Albert Museum. The first (No. C. 14—1920) is a cream-jug with raised-anchor mark, painted with flowers in the Meissen style; it is leaf-shaped with stalk handle, somewhat similar to the Imari piece on Plate 20, Fig. 1. It is composed as follows :—

Silica	64·76
Alumina	6·00
Lime	25·00
Phosphoric acid	0·23
Magnesia	traces
Lead oxide	0·55
Potash	2·58
Soda	1·82
	100·94

The high percentage of lime is characteristic of French soft-paste porcelains of the period. The second piece (No. C. 514—1919) is a plate with red-anchor mark and lobed brown rim, decorated with Meissen flowers in relief and in colours. On analysis it gives :—

Silica	69·10
Alumina	5·90
Lime	20·50
Magnesia	0·71
Oxide of iron	traces
Potash	3·30
Soda	0·69
	100·20

As has been already indicated, the earliest influence on the table wares of this period seems to be that of the Kakiemon Imari. Various forms are illustrated on Plates 1 and 20. A specimen of the other family of Imari may be seen on Plate 21; a dish of identical design in the British Museum bears the rare mark of an anchor in underglaze blue. I feel little doubt that this is an example of what are described in the 1756 Catalogue (Read, p. 42) as "scollop'd dishes, fine old japan pattern, *blue and gold*." Imari pieces are marked indifferently with raised or red anchor, but the raised anchor generally appears on the imitations of *blanc de Chine*, such as those on Plate 12.

But the culminating influence of this period is that of Meissen. Some

light is thrown on this aspect by the letter already mentioned, published in the *Burlington Magazine*, vol. xx., p. 361, and originally written on June 9, 1751, by Sir Charles Hanbury Williams at Dresden to Henry Fox in England. Sir Charles writes :—" I received a letter about ten days ago from Sr. Everard Fawkner who is I believe concerned in the manufacture of China at Chelsea. He desired me to send over models for different Pieces from hence in order to furnish the undertakers with good designs ; and would have me send over fifty or threescore pounds worth. But I thought it better and cheaper for the manufacturers to give them leave to take any of my China from Holland House and to copy what they like. I have therefore told Sr. Everard that if he will go to your house you will permit him and any body he brings with him to see my China and to take away such pieces as they may have a mind to copy." Sir Charles was acting at this time as British Plenipotentiary at Dresden, and during his absence from England Fox was storing his china at Holland House. Among this already figured " a set of china for a table of thirty covers," presented to Sir Charles in 1748 by Augustus III, Elector of Saxony, and including a dessert service with sweetmeat dishes in the form of artichokes, laurel leaves, sunflowers and double leaves, as well as tea and coffee sets, spoons and knife and fork dishes. Vegetable-shaped dishes are common in Meissen porcelain of this period, and that they were extensively copied at Chelsea is clear from a glance at the appendix to this book.

We find a similar borrowing at Bow mentioned in the notebooks of John Bowcocke, who worked for that factory between 1750 and 1753 and who speaks of Japan " patterns received from Lady Cavendish." It seems likely that this loan of porcelain from Holland House should not be regarded as the first hint of contact between Chelsea and Meissen. A Chelsea figure of a man in domino with raised-anchor mark, lately sold at Christie's, was holding in its hand a paper inscribed " Memoire Disabelle 1750 " (see R. M. Wood Sale Catalogue, May 27, 1919, lot 46) ; if this may be accepted as authentic—and the misspelt French inscription speaks strongly in its favour—it seems to establish a proof of Meissen influence already in that year. The original Meissen model is probably to be sought in one of the various sets of figures from the Italian *commedia dell' arte* that were modelled by Kändler and his pupils. A similar instance of borrowing at Chelsea is the " Doctor " of Plate 13, Fig. 2, whose Meissen original was modelled by Peter Reinicke in 1743–4 (*Festive Publication*, p. 44, and Fig. 83) ; this is presumably the figure

appearing in the Chelsea 1755 catalogue as "an Italian doctor" (see p. 106). Another raised-anchor figure that owes its origin to the German factory is the seated hurdy-gurdy player of Plate 17 (see C. H. Fischer Sale Catalogue, Cologne, 1906, No. 710 and Plate xvii.).

The "Winter" of Plate 16 is a piece of modelling of unusually fine quality. Such a method of depicting winter, as an old man warming his hands over a brasier, is a commonplace of the sculpture of this time. The occurrence in the 1755 Catalogue (see p. 76) of "A fine *large figure* representing winter" encourages the speculation that so individual a model was intended as a single work and did not, as usually, form part of a set of the four seasons.

Other figures of early type are the Chinese musician of Plate 13, Fig. 1, and the white bust of George III as Prince of Wales (Plate 15), a position that became his in 1751. These may both be original pieces of work, for the Chelsea *chinoiseries* are much more akin in spirit to France than Germany. This may be studied on Plate 18, which shows a Chelsea group and figure together with the engraving on which both are based. *Les Délices de l'Enfance* was published as one of a set of six Chinese subjects engraved after Boucher by J. J. Balechon and Aveline. It is interesting to see how the modeller has treated his engraving, and how by making two subjects out of one he has had to alter the woman's pose, bringing the head and left part of the body more forward. In other respects he has adhered scrupulously to the details of the original, even at the risk of forfeiting clarity; certainly without the aid of the engraving it is not easy to conceive the function of the balustrade upon which the woman is leaning, still less that of the curiously linen-like smoke that is issuing from the pot. Satisfactory confirmation of the absence of any Meissen intervention is given by the existence of a single Meissen group of three figures apparently adapted from the same engraving; considerably more freedom is here taken with the original, and there is evidently not the slightest connexion between the two groups. Reproductions of the Meissen version will be found in Berling, *Meissner Porzellan*, Fig. 81, and in an exceedingly interesting article by Adolf Brüning, entitled *Kupferstiche als Vorbilder für Porzellan* and published in *Kunst und Kunsthandwerk* (1905), vol. viii., p. 37.

The colouring of the Chelsea group (see Plate 2) is very similar to that of the early figure on Plate 11; both show the same sealing-wax red, lemon-yellow and milky blue, but the pink of the girl's naturalistic flowers is wholly absent from the Chinese woman, whose robe is adorned with

little starlike flowers of the pseudo-Oriental character of those on the coffee-pot of Plate 7. A particularly attractive pigment characteristic of this period is the dark red-brown of the balustrade and the woman's scarf.

A common type during the raised-anchor period are the figures of birds, six of which are reproduced on Plate 14. The earliest porcelain birds are the brilliantly coloured Chinese parrots, blue, purple and green, of the reign of K'ang-hsi (1662–1722). These were imitated at Meissen, where the idea was soon extended to include other varieties of birds. In England they were extensively manufactured, both at Chelsea and Bow. The wane of their popularity during the red anchor period is confirmed by a comparison of the 1755 and 1756 catalogues. The latter year contains no birds other than those in the form of tureens, except "a bantam cock and hen"; a similar pair with the red-anchor mark are in the Schreiber Collection, Catalogue No. 219. On the other hand the 1755 catalogue includes under different entries "a fly-catcher," "stooping birds," "ducks in different postures," "an owl and two partridges with wheat," "a long-tail'd bird and two blue birds," and "small birds of two sorts." From the preponderance of the raised-anchor mark upon the birds known to us, there seems at least a possibility that the period of this mark should be extended up to 1755. But it is perhaps unwise to put too much faith in Sprimont's description of his goods as all "the last year's production." It certainly is a matter of considerable surprise that so many "crawfish salts" should have been made in 1756 as appear in the catalogue of that year, especially as none are found in 1755. Let us piously hope that the eventual discovery of a copy of the 1754 catalogue will set some of our doubts at rest. In the meantime we can hardly do more than offer a few remarks on the more salient differences observable between the two years.

But first let us consider the remaining pieces here illustrated that bear upon the period covered by these two catalogues. Red-anchor figures are generally agreed to be among the more successful productions of the Chelsea factory. The models are infinitely varied; even those that are directly borrowed from Meissen originals are full of spirit and individuality, while the soft paste and glaze give them a peculiar delicacy and charm which we look for in vain in hard-paste porcelain. The colour is laid on in flat washes, there are often passages of white to provide a contrast, black is used sparingly and effectively, and gilding is almost entirely absent. Typically attractive are the pair of figures on Plate 3,

which may be identified with the "gardener and his wife sitting with baskets" of the 1755 sale catalogue; the baskets are presumably intended as sweetmeat-trays "for desert." Another pair that figure frequently in 1755 are the river god and goddess of Plates 35 and 36. It may be remarked that neither pair is mentioned in the ensuing year. The same spirit is reflected in the Ceres of Plate 37, which is perhaps symbolical of summer. The map-seller of Plate 33 is borrowed from a Meissen model (see Berling, *Meissner Porzellan*, Fig. 90 and C. H. Fischer Sale Catalogue, Cologne 1906, No. 790); he appears in both catalogues, in the latter year in conjunction with "a Jew with his box of toys," doubtless his companion on Plate 33. The standing hurdy-gurdy man of Plate 32 was originally modelled by Kändler in 1747 (see *Festive Publication*, p. 34 and Plate 10); he may well be identical with the "Savoyard" mentioned in both Chelsea catalogues, which also speak of a Dutchman or Dutch peasant dancing, presumably the other figure on Plate 32. The Pierrot of Plate 31 is yet another reminiscence of the *commedia dell' arte*, while his companion represents a ratcatcher or man with a tame rat. I have seen a figure from the same model, in which by the omission of the rat the subject becomes a pedlar holding out his right hand to attract the attention of the imaginary client to whom he is extolling the merits of the wares in his box. This practical illustration of the way in which one model may be made to merge in another is further borne out by the magnificent Maypole group of Plate 38; the figure on the extreme right of the plate betrays more than a passing resemblance to the peasant on Plate 32, while the head of the old man dancing on the left is quite extraordinarily close to that of the hurdy-gurdy player on Plate 17. This fine group is planned on an unusually generous scale; it depicts a lady and gentleman and four servants dancing round a maypole, beside which are standing the village fiddler and an inebriated onlooker.

Another beautiful group is the Madonna and Child of Plate 39, one of the few religious specimens of Chelsea figure-sculpture and one which occurs repeatedly in both catalogues; there in every case the Child is said to be holding a cross, a detail omitted from the present group. The man with a fish-basket perforated to hold flowers, illustrated on Plate 34, is another link between ornamental and useful; he may possibly be one of the "pair of fishermen with different nets" of 1755. Unusually elaborate are the two groups of Plates 40 and 41; each has at the back a large socket, perhaps intended for the insertion of a metal candlestick

or an erection of ormolu mounting and porcelain flowers. The rococo bases of this pair are unusual in Chelsea at this early date, and the occurrence on one of a gold anchor in conjunction with the red anchor mark is a warning to us not to make too hard and fast distinctions between the different periods. Another warning is the Perseus group of Plate 42, which appears in both catalogues and on the present example of which gold anchor colouring of decided type is combined with a mark in red.

In the earlier domestic porcelain of this period we find side by side with the Imari influence a continuation of the use of silver models that we have seen to be characteristic of the period of Gouyn. The teapot on Plate 19 evidently owes to a silver original the leaves embossed round the body and lid, as well as the relief modelling of spout and handle. A saucer in the Victoria and Albert Museum (No. 2919–1901) has the same embossed leaves combined with a raised anchor mark, which helps to confirm the attribution to an early date. A silver model also doubtless inspired the handsome shell-moulding of the plate on Plate 23, which comes from a service painted with scenes from Æsop's *Fables* by an unknown master of extraordinary vigour and charm. It can scarcely be doubted that the delightful "nonsense" panels on the rim of the big dish on Plate 24 are the work of the same artist at a later date. The relief moulding on the rim of this dish is borrowed from Meissen, which furnished the model also for the landscape and harbour-scene of Plate 25. References to these methods of decoration with "fables," "purple landskips" and "landskips wrought and figures" will be found in both of the catalogues.

Examples of the naturalistic painting of flowers and fruit of this period may be seen on Plates 19, 20 and 22; a particularly attractive variety illustrated on Plate 27, Fig. 2, foreshadows the botanical plates of later years. Typical, as will be seen from the catalogues, are the leaf-shaped trays for dessert or as stands for sauceboats and the tureens for various uses made in the shape of almost every member of the animal and vegetable kingdoms. A specimen of the former appears on Plate 19, and two tureens, in the shape respectively of a rabbit and a bundle of asparagus, will be found on Plate 26. The former is mentioned in both catalogues, the latter only in the later year. Other vegetable forms recorded in the catalogues include cauliflowers, lettuces, artichokes, melons, pine-apples and sunflowers, while among zoomorphic tureens occur partridges, double pigeons, a hen and chickens, a boar's head, two fighting cocks, a swan, a drake and a duck.

The early taste for shellwork ornamented in relief which produced the "crawfish salts" finds expression even at this date in such objects as the elaborate centrepiece of Plate 28. A curious type of vase, perforated round the shoulder to serve as a perfume-pot, is illustrated on Plate 29. It is decorated in relief with a female mask on either side, as well as with innumerable flowers scattered over the surface and a band of frilling round the base. The rather wanton fragility of such specimens makes it easy to credit that few have survived unbroken to the present day and heralds those triumphs of spirit over material, the great rococo vases of the next ten years.

The question of Chelsea "blue and white" porcelain is one of great difficulty. We know that it was made from a variety of references. Bemrose (p. 46) quotes from an inventory made in 1770 of goods made by Sprimont, which were at that time at Burnsall's. One item is "20 Dozen fine dishes and plates blue and white," as well as "6 Blue and white Caudle Cups, Covers and Saucers." Horace Walpole (*Description of Strawberry Hill*, 1784, p. 12) mentions "a blue and white dish of Chelsea china." And in the 1755 catalogue we read of "a beautiful round tureen and cover, sprig handles, and a dish to ditto enamelled with blue flowers." The nature of these pieces is not so easy to determine. One particular service of blue and white plates, painted with Chinese-looking birds in the middle and a panelled diaper rim, is marked with an anchor in underglaze blue and can safely be assigned to Chelsea (see British Museum, Catalogue No. II 56 and Plate 13, Schreiber Collection, Catalogue No. 349). These plates do not, however, afford a clue for readily identifying other pieces. Two specimens of another family are illustrated on Plate 30. These are now generally ascribed to Chelsea on the showing of the sandy paste; the scars left by the supports used in the kiln are another characteristic of Chelsea. The decoration of little blue flowers in relief is distinctive enough.

The marks used during this period are generally below the base of useful wares, but in the case of figures they are more usually somewhere on the upper surface. The red anchor is often very small and sometimes difficult to find; it occurs also in brown and purple. The mark of two red anchors (Plate 69) is unusual and is found on one of the toy figures of Plate 47. Occasionally the crossed swords of Meissen are used, in underglaze blue or blue enamel, but this mark is so unusual as to justify the suggestion (Schreiber Collection, Catalogue No. 401) that it signifies a piece made to replace a broken member of a Meissen service.

RAISED ANCHOR AND RED ANCHOR

We must now return to the consideration of the two Chelsea catalogues of 1755 and 1756, always remembering that it is unsafe to press any argument based on the non-appearance of an object in either catalogue. A striking feature of 1756 is the suppression of practically all the names of patterns; such as remain are easily identifiable, while the few novelties seem all to be known gold anchor types. We have already referred to the disappearance of the birds, and note here that there is no sign of any diminution in the popularity of the bird, animal and vegetable tureens. Practically all the old models reappear, and we find in addition a swan, a drake and a duck. In the domain of figure-sculpture there seems a tendency to desert the older and simpler forms. Such well-known groups as the Boucher Leda and the so-called "Palissy nurse," really after a sixteenth-century original by Barthélemy de Blémont, are no longer found, and their place is taken by such elaborate-sounding pieces as "*a large and beautiful* LUSTRE, *richly ornamented with* flowers and a fine *figure of* FAME *sounding a trumpet*," "a most magnificent LUSTRE *in the Chinese taste*, beautifully ornamented with flowers, and a large groupe of *Chinese figures* playing on music" and "*a most grand* LUSTRE, *richly chas'd and gilt, decorated with fine* FLOWERS, *and a large groupe of* FLORA *and* CUPIDS *in the middle*" (Read, pp. 47, 34 and 54). The variety of ornamental vases, jars, urns and beakers is greatly increased in the later year.

The single lustre occurring in 1755 (p. 129) is presumably similar to that known to have been purchased by the Duke of Cumberland. Mrs. Delany (*Autobiography*, 1st series, vol. iii., p. 462) visited the Duke's Lodge at Windsor in June, 1757, and found in the Tower on Shrub Hill "a lustre of Chelsea china that cost six hundred pounds, and is really beautiful." Mrs. Powys (*Passages from the Diaries of Mrs. Philip Lybbe Powys*, p. 114) visited the Duke's Lodge in 1766, after his death, and comments: "In the principal room is a chandelier of Chelsea china, the first of that manufacture and cost £500."

The "exceeding rich blue enamel" of p. 129 is certainly an earlier reference to mazarine blue than any yet published, and shows that we must antedate its production at Chelsea by at least a year. The constant references to plates with gilt edges suggest that the gold anchor mark may have already come into use, and while many of the types of decoration mentioned are familiar to us the plates "with fables and gilt edges" are a little difficult to trace, unless such specimens as the dish on Plate 24 are meant. The perfume-pot "chased and gilt, enamell'd with flowers

with a figure representing Atalanta and her dog," is illustrated by No. II 27 of the British Museum Catalogue (Fig. 32).

The figure mentioned on p. 99 of " a man playing on the salt-box " recalls a once popular burlesque instrument, in connexion with which it may be permitted to quote from Boswell's *Life of Johnson* (ed. Hill, vol. i., p. 420). Under the date 1763 he says : " Bonnell Thornton had just published a burlesque *Ode on St. Cecilia's day*, adapted to the ancient British musick, viz. the salt-box, the jew's harp, the marrow-bones and cleaver, the hum-strum or hurdy-gurdy, &c. Johnson praised its humour and seemed much diverted with it. He repeated the following passage :

> ' In strains more exalted the salt-box shall join,
> And clattering and battering and clapping combine ;
> With a rap and a tap while the hollow side sounds,
> Up and down leaps the flap, and with rattling rebounds.' "

In the 1756 catalogue there is but one white lot, " three fine honey-comb bottles." Here there are several so described. We find at different entries a " white sugar dish with cover," " a white pierced plate," " ditto baskets and plates," " a jar white embossed with flowers and richly gilt," " white vases embossed with laurel-leaves."

Read (Appendix, p. 3) has noticed the curious fact that no mention is made of any coffee-pots in the 1756 catalogue, and a similar reticence is maintained throughout 1755. No reason has as yet been assigned to this phenomenon. It must be owned that differentiation between the uses of the various shapes of table wares is not always easy. We find teacups in one place opposed to " handle cups," which suggests that cups with handles were used for coffee and those without for tea, but a little later comes a reference to " tea-cups with handles," which plunges us once more into confusion. The use of the " round water-cups and saucers, scolloped edge," is another problem ; the type presumably is that of the little Imari cup and saucer on Plate 21.

The phraseology of the catalogue is often highly confusing ; the " ESPARGNE, finely ornamented with flowers, figures, &c. on a glass stand " (p. 126) is explained by similar entries in 1756 which read looking-glass for glass. More puzzling is the task of differentiating between the precise meaning of such expressions as chased (when no gilding is in question), damask workt, nurl'd, embossed and wrought. We can only hope for the discovery of a copy of the 1754 catalogue which may help to give us the clue to some of the difficulties that arise.

GOLD ANCHOR



The Roman Charity, adapted from an engraving after Rubens. Gold anchor mark. H. 21 ins. (See page 53.)

In the collection of Mrs. Radford.

Chapter IV

GOLD ANCHOR

Sprimont's illness, whatever its nature, appears to have ameliorated by 1758, for in the following spring we find the annual sales of the factory resumed. Sir Everard Fawkener had died in November, 1758, and three months later his collection was sold by Ford. The Chelsea factory sale of 1759 was held not by Ford but by Burnsall " At his Great Auction-Room in Charles-street, Berkly-square " ; it included " some matchless blue and gold Vauses, Perfume-pots, large Cabinet two-handled Cups and Covers, some Potpourit and other Pieces of the Pea Green and Gold, never before exhibited ; some beautiful large Groups, and single Figures for Brackets, with many other Articles for Table, Tea and Coffee Services : The Whole most delicately enamel'd in Figures, Birds, Flowers, &c." This notice dates the introduction at Chelsea of the rare pea-green ground colour ; unfortunately no copy of either this or any subsequent sale catalogue till 1770 is known to exist.

The fifth sale was held by Burnsall from April 28 to May 2, 1760, and included " Table and Tea Services, Variety of Baskets, Leaves, Compotiers, Sweetmeat Vases for Deserts, and some small Figures for ditto, some large Brackets and Groups of Figures, Table Clocks, Essence Vases, Urns, Jars, and Beakers, Ewer and Dish, two-handle Cups, with Covers, &c. of the inimitable Mazarine Blue, Pea-Green and Gold, finely painted, with History Pieces, Birds, Festoons, and Groups of natural Flowers, and many other Articles in the useful and ornamental Way. There will be likewise in this national Sale, for the Approbation of the Connoisseur, a few Pieces of some new Colours which have been found this year by Mr. Sprimont, the Proprietor, at a very large Expence, incredible Labour, and close Application, all highly finished, and heightened with the Gold peculiar to that fine and distinguish'd Manufactory, which makes this Porcelain the most beautiful and magnificent ever seen, and cannot be made at any Foreign Manufactory." These new colours have been reasonably conjectured to be the pink or so-called " claret colour " and the turquoise-blue, neither having been previously mentioned and both being found as ground colours during this period.

Later in the year appeared a curious advertisement, in the *Public Advertiser* for November 6, reading as follows :—" The Old Chelsea China Warehouse, opposite the Black Bear, in Piccadilly, is opened with seventy-three different Deserts with Tea, Coffee, and Chocolate Equipages, Caudle-cups, Clock and Watch-cases, Eperne-Figures and Flower-pots, and the greatest Variety of French Candlesticks, in the highest Taste ; where every Thing can be matched that was ever made at Chelsea." This called forth an indignant disclaimer from Sprimont, couched in very much the same language as his similar paragraph about another " Chelsea-China Warehouse " ten years before.

The sixth sale, held in 1761 by Burnsall " on Thursday, the 30th of April and the five following days " included " the greatest Variety of Table and Desert Services, Tea and Coffee Equipages, large Urns, Vases, Perfume Pots, Porringers, Cabinet Cups, Basons, a Toilet with a Looking-Glass, and some Boxes for Ladies Dressing Tables, &c. of the rare and inimitable Mazarine blue and gold, and other very rich colours of exquisite Beauty and Magnificence. There will be likewise some fine large Groups and single Figures, Candlesticks, Baskets, Leaves, Compotiers, Sweetmeat Basons for Deserts, and many other curious Articles which will be mentioned in the catalogue. The Proprietor *N. Sprimont*, after many Years intense Application, has brought this Manufactory to its present Perfection ; but as his Indisposition will not permit him to carry it on much longer, he takes the Liberty to assure the Nobility, Gentry, and others, that next Year will be the last Sale he will offer to the Public."

As a matter of fact, no sale was held in 1762 at all, but it is to this year that belong some of the few " gold anchor " productions that we are able to date with certainty. An exact year can be assigned to two large rococo vases in the British Museum (Catalogue No. II 28 and Plate 8) ; they have mazarine blue ground with elaborately chased gilding and panels in reserve ; on one side of each vase is a scene from the death of Cleopatra, on the other a panel containing exotic birds. They were given to the Museum on April 15, 1763, and appear in the donation book as " two very fine porcelain jars of the Chelsea manufactory, made in the year 1762, under the direction of Mr. Sprimont : from a person unknown, through Mr. Empson." The anonymous donor is conjectured to have been Dr. George Garnier, who is known to have presented a somewhat similar vase at about the same time to the Foundling Hospital, but Sir A. W. Franks is clearly in error in suggesting that this latter was originally the

centrepiece to the British Museum pair. The Foundling vase is painted not with a "history piece" but with a pastoral subject in the manner of Boucher, and its real companion is known as the Chesterfield vase from having been in the collection of Lord Chesterfield. The pair figured in the South Kensington Museum Loan Exhibition of 1862 and are noticed in the catalogue as follows :—

"No. 3566. A large Chelsea vase, dark blue ground, with two painted medallions; on the front is a pastoral subject of a girl asleep and a youth with a basket of flowers, on the back a group of birds, white and gold scroll handles, scroll ornament on the cover. Height, 24 in.

"THE EARL OF CHESTERFIELD."

"No. 3567. The companion vase, of dark blue ground, with pastoral subject, a youth playing on the bag-pipes and girl listening, a bull and goat in the foreground. Height, 24 in.

"THE FOUNDLING HOSPITAL."

They were subsequently purchased separately by Lord Dudley, shortly before August, 1869, in the *Art Journal* for which month (vol. xxxi., p. 258) appears a somewhat cursory description of them. They are illustrated in Solon, *Old English Porcelain*, Nos. 21 and 22.

Another date is preserved for us by Horace Walpole (*Letters*, ed. Mrs. Toynbee, vol. v., p. 291), who writes to Sir Horace Mann on March 4, 1763 :—"I saw yesterday a magnificent service of Chelsea China which the King and Queen are sending to the Duke of Mecklenburgh. There are dishes and plates without number, an épergne, candlesticks, salt-cellars, sauce-boats, tea and coffee équipages; in short, it is complete; and costs twelve hundred pounds! I cannot boast of our taste; the forms are neither new, beautiful, nor various. Yet Sprimont, the manufacturer, is a Frenchman. It seems their taste will not bear transplanting." Walpole's failure to appreciate this triumph of rococo art, the Mecklenburg service, is a melancholy reminder that after the pseudo-classicism of the next ten years there was yet to dawn the day of Strawberry Hill and the Gothic revival. The Duke of Mecklenburg-Strelitz was brother of Queen Charlotte; some pieces of his sister's present have since found their way back to England. A pair of branch candelabra in the Schreiber Collection (Catalogue No. 254) give an excellent idea of the decoration; the ground is mazarine-blue covered with insects in gilding; on this are reserved panels edged with gilded

scrollworks and painted with flowers of the same character as those on Plate 53.

Later in the same year, 1763, was held the seventh sale. This took place at Burnsall's rooms on " Thursday, March 17, and the ten following Days, Sundays excepted " and was advertised to include " magnificent and great variety of compleat Table and Dessert Services, Tea and Coffee Equipages, large and small Antique Urns, ditto Vases, Perfume Pots on Pedestals, some other ditto, compleat Poringers, large Cabinet Cups, a Lady's Toilet with a Looking Glass and Gold Instruments, various Shapes of Boxes, and Essence Bottles for ditto, of the most rare and truly inimitable Mazarine Blue and Gold, Crimson and Gold, and some Pieces of very curious Paintings in Figures, Birds, and Flowers, upon the rich Gold Ground, and other colours of exquisite Beauty. There will be likewise a large Variety of handsome Candlesticks, large Groups of Figures, and single ditto of all Sizes for Deserts, some Baskets, Leaves, Compotiers round and oval, and many other curious Articles in the ornamental and useful Way. . . . The Proprietor N. SPRIMONT takes this opportunity of assuring the Nobility, Gentry, and others, that this will positively be his last Sale; being unfortunately obliged on account of his Lameness to decline carrying on the same in a short Time after. He likewise will dispose of at his Manufactory at Chelsea, every Thing in general belonging to it, with all the Variety of unfinished Porcelaine, and all Materials, his valuable and extensive Variety of fine Models, all the Moulds, Mills, Kilns, Presses, &c., together with all the Outbuildings; and as he will retire farther into the Country, all his Household Furniture will be sold at the same Time."

How much truth there is in Mason's assertion that little business was done after 1763 it is impossible to say. In March, 1764, we find Christie advertising " a magnificent and extensive Table or Desert Service of the rare and curious Mazareen Blue and Gold, the same as the Royal Pattern which was sold for 1150 Pounds. This service is declared to be the last that will be made of that Pattern." However, it does seem probable that about this year a reaction from the elaborate " gold anchor " style set in. The figures of Wilkes and Conway (Schreiber Collection, Catalogue Nos. 200–1 and Plate 21) may be assigned to the year 1764, and though they still show rococo scrollwork bases the colouring already anticipates the soft tones of the Derby-Chelsea period. The dignified Lord Camden of Plate 61 belongs probably to 1765, the year of his elevation to the Woolsack, while the well-known Lord Chatham (Schreiber Collection,

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Catalogue No. 202 and Plate 27) cannot be earlier than 1766. Various advertisements quoted by Read testify to continued manufacture as late as 1768, in which year "Jones, on the Terras in St. James's-street," a dealer of the time, offers Chelsea porcelain "even still brought from that noble Manufactory."

Finally in 1769 Burnsall advertises the eighth sale, to be held "on Wednesday, the 17th May, and the following days, by order of Mr. Nicholas Sprimont, the Proprietor of the Chelsea Porcelain Manufactory, he having entirely left off making the same, All the curious and truly matchless pieces of that valuable manufactory; consisting of beautiful vases, antique urns, perfume pots, table and dessert services, tea and coffee equipages, compotiers, leaves, &c., beautiful candlesticks of different shapes; variety of figures, very large and curious groups; particularly two groups of the Roman Charity, toilet-boxes of various forms and sizes and many other articles, most highly finished in the mazarine blue, crimson, pea-green and gold, finely painted in figures, birds, fruit and flowers, enriched with gold and curiously chased. . . . Likewise will be sold all the fine models, mills, kilns, presses, buildings, and all other articles belonging to this most distinguished manufactory."

In August, 1769, Sprimont finally sold the factory to James Cox, who, in his turn, sold it to William Duesbury and John Heath of Derby in February, 1770. In between these dates Francis Thomas the foreman embezzled a quantity of porcelain made by Sprimont, which should apparently have gone with the rest of the factory. The death of Thomas in 1770 was followed by a great deal of tedious litigation between Duesbury and Heath on the one hand and Burnsall the auctioneer, Thomas's executor, on the other. The details of this case may be found at length in Bemrose, who preserves (p. 45) an inventory of the porcelain in question, which is an interesting record of the production before 1769.

The last sale of Sprimont's porcelain was held by Christie and lasted from Wednesday, February 14, 1770, till the following Saturday. The catalogue is published by Nightingale, and is very similar in matter to Burnsall's announcement of 1769, including two groups of the Roman Charity. In June, 1771, Sprimont died.

The porcelain of the gold anchor period is differentiated from that of the red anchor period by the use of bone-ash, an ingredient already adopted at Bow in 1748. Mr. Eccles' analysis of a plate in the Victoria and Albert Museum (No. Catalogue 411–1919) gives the following result :—

Silica	45·52
Alumina	12·06
Lime	26·00
Phosphoric acid	14·27
Soda	0·73
Potash	0·93
	99·51

This table shows a total percentage of bone-ash of about 40. The plate in question bears the gold anchor mark and is decorated with exotic birds; the rim has foliage moulded in relief and picked out with grey-blue and gold. The paste of this porcelain is still sandy, but the technical difficulties have largely been overcome and in consequence there are no more "moons." The glaze is very thick and collects in pools where it finds an opportunity; it is often cracked or crazed all over, with the result, in the commoner pieces, of absorbing dirt and being pitted with brown stains. The decoration becomes more and more elaborate, increasing use being made of gilding, which is often chased, as in the manner of Sèvres. Mr. William Burton says (*English Porcelain*, p. 46) :—
"The Bow gilding and the early Chelsea gilding were applied in the Chinese manner. Leaf gold was ground up in honey and then applied in this state to the ware, and fired until it sank into the glaze. Gilding done in this way has a somewhat dull look, and cannot be brightened by burnishing. The rich Chelsea gold was undoubtedly applied in the modern way; an amalgam of gold and mercury was first made, and this was then ground finely with a small amount of a fusible glass or flux. In this way the gold could be worked on as thickly as necessary, and at a fairly easy fire the flux melted, securely fastening the gold to the glaze; the gold could then be burnished and chased so as to display its utmost brilliance. Technically, this late Chelsea gilding leaves nothing to be desired."

That the figure-modelling of this period is even finer than ever appears most strikingly from the "Pietà" on Plate 64. This exceptional group is made in one piece with its stand, but while the latter is mazarine-blue and richly gilded with religious symbols, the group itself is left plain white and enables its splendid plastic quality to be appreciated in a way that is less easy when the modelling has been obscured by the sumptuous painting and gilding characteristic of this time. The model bears several close similarities to the painting by Rubens in the Prado and was probably adapted from an engraving after this original.

The superb series of Apollo and the Muses are amongst the most magnificent productions of this period, and the set from which the two examples on Plate 62 are taken has the distinction of being the only complete set in existence. The figure of Una or Britannia of Plate 63 seems to have been the largest ever made at Chelsea; see on this subject Nightingale, p. 82. On Plate 4 appears the "Roman Charity" group, referred to in the sales of 1769–70. This curious instance of filial piety, originally preserved by Valerius Maximus and Plutarch and later embellished with the names of Cimon and Pera, was a favourite subject with artists of the seventeenth century under the general heading of *Caritas Romana*. The present group seems to be certainly based on an engraving after Rubens, the relative position of the feet being altered in order to preserve the balance. The elaborate diaper patterns of the girl's robe are typical of this period of decoration. There seems no reason to regard these as other than highly original productions; we know nothing that corresponds to them in the work of other factories. The influence of Meissen is for the most part discredited at this time. An exception are the little Cupids of Plate 59, the "love in disguise" of the 1755 catalogue. Kändler and his pupils excelled in the invention of disguises for their little loves, and the bagpiper controlling with his foot the actions of a pair of marionettes is typical of Kändler's satiric attitude towards courtship and marriage; an illustration of the original Meissen model appears in the C. H. Fischer Sale Catalogue, Cologne 1906, No. 604 and Plate 8. The pair of mythological figures on Plate 60 may possibly represent Spring and Autumn from a set of the four Seasons.

A common feature of this period is the framing, as it were, of a figure or group within a so-called *bocage* or bosky grove of leaves and flowers. One of the more sumptuous instances of this type is the well-known "Music Lesson" group (Schreiber Collection, Catalogue No. 192 and Plate 24), adapted from an engraving after Boucher's *L'agréable Leçon*. It is interesting to compare the contemporary version made at Frankenthal (see Hofmann, *Frankenthaler Porzellan*, vol. i., plate 35, and *Kunst und Kunsthandwerk*, vol. viii., p. 39); in each case Boucher's rustic shepherd and shepherdess have been turned into a pair of elegantly dressed young people masquerading as pastoral figures, and as there can be no question of any borrowing as between Chelsea and Frankenthal, this point is worth noting as an indication of the already wide dissemination of the philosophy generally associated with Marie Antoinette and the Trianons. A less elaborate example of the *bocage* will be found in the little figures on Plate

59 ; they also illustrate the combination of ornament and use in the nozzles for candles with which they are fitted.

A triumph of this combination may be seen in the magnificent clock shown in the Frontispiece, here reproduced by gracious permission of His Majesty the King. The essential spirit of the rococo is here seen at its gayest and happiest ; the grouping of the little figures and the arrangement of the tree are singularly skilful, while the restless vivacity of the scrollwork base and the solitary gilded wing protruding from one side of the clock-face testify to the horror of classical symmetry that forms one of the more attractive features of this enchanting type of ornament. This clock is one of a pair ; it was exhibited by H.M. Queen Victoria at the South Kensington Museum 1862 Loan Exhibition ; see Catalogue No. 3,563. It is worth recording that two similar clocks were sold at the sale of Queen Charlotte's china in 1819.

Chief among the masterpieces of this period are the set of seven vases, of which three are illustrated on Plates 57 and 58. They are said to have been originally made for presentation by George III to Lady Liverpool ; subsequently they passed into the possession of Lord Dudley, from which circumstance they are generally known as the " Dudley Vases." The ground is claret-colour, richly gilded ; on each are reserved two panels, one containing a mythological subject, the other a panel of naturalistic birds in the style of Hondekoeter. The painting is beautifully finished and the modelling a perfect expression of rococo feeling ; small reproductions of the whole set will be found in Frederick Litchfield, *Pottery and Porcelain*.

No feature of eighteenth-century art is perhaps more alluring than the consideration of cultural exchanges between Europe and the East, resulting over here in the creation of an entirely new and delightful world, generally known as the *chinoiserie*. Its history has yet to be thoroughly written, but as regards its connection with Chelsea it is worth noting that while in the red anchor period and earlier we find *chinoiserie* figures and groups, they vanish under the gold anchor regime and we find Chinese subjects painted on table and ornamental wares, a new departure. Plate 51 shows three pieces from the supremely beautiful tea-service bequeathed to the Victoria and Albert Museum by Miss Emily Thomson, of Dover ; here the subjects are reserved in panels on a ground of claret-colour with rich gilding. Similar no doubt was the " *very curious and matchless tea and coffee equipage*, crimson and gold, most inimitably enamell'd in figures, from the designs of *Watteau*," that was sold at Christie's in 1770. In

the three vases of Chinese form on Plate 54 the decoration is painted directly on the white ground. "Chinese figures" are among the fresh patterns mentioned in the 1756 catalogue.

The familiar Chinese beaker shape is seen in the vase on Plate 53, the elaborate flower-painting on which appears also on the covered bowl on the same Plate, as well as on the "Mecklenburg service of 1763." The influence of Sèvres is seen in the shapes of the vases on Plates 54, 55 and 56. The first named shows bird-painting of exotic style, the last a pretty type of painting in crimson monochrome or camaïeu. This type is derived from Sèvres, where it originated in imitating the little Cupids of Boucher; we find it at Chelsea as early as 1756, where it must surely be the pattern referred to as "small Cupids." The division of the vase on Plate 55 into two zones of decoration of different kinds is typical of Sèvres, and a development may be seen in the border of the cups and saucers on Plate 50. The so-called *trembleuse* saucer of Plate 49, with a socket to prevent the cup from slipping, is another Sèvres type. Examples of the bird, flower and fruit-painting of this period are shown on Plates 49 and 51. The candlestick on Plate 23 is the embodiment of rococo moulding at its simplest and most dignified; it was exhibited by Lord Bessborough at the South Kensington Museum, 1862 Loan Exhibition, Catalogue No. 3,608.

The scale-pattern of the plate reproduced on Plate 50 seems not to be taken from Sèvres, but to be one of the comparatively rare instances of Meissen influence so late (see R. L. Hobson, *Worcester Porcelain*, p. 89); it is presumably the same that appears in the 1756 catalogue as "oxes eye." The same catalogue refers twice to "green landscapes," which clearly alludes to the method of decoration of a cup and saucer on Plate 49. They belong to a well-known class with decoration in black outline washed over with green. A similar treatment of Watteau scenes was in use at Meissen as early as 1738; it appears on a service that formed part of the dowry of Maria Walburga of Saxony on her marriage in that year to Charles III of Naples; some of the pieces are now in the Museo Arqueológico, Madrid. Meissen influence is further seen in the handsome cup on Plate 51, Fig. 1, painted with birds in colours on a gold ground; this type of decoration seems to be first mentioned at Chelsea in the advertisement for the sale of 1763, where it is described as follows:—"some Pieces of very curious Paintings in Figures, Birds and Flowers, upon the rich gold ground." Its companion is a specimen of rich gilding on mazarine-blue ground.

The bowl on Plate 52 is interesting by reason of the views with which it is painted. One of these has not yet been identified; the other appears to represent Chelsea Old Church, immediately to the west of which was the site of the pottery. Faulkner, *History of Chelsea*, 1829, vol. i., p. 273, says:—"The Chelsea China Manufactory was situated at the corner of Justice Walk, and occupied the houses to the upper end of Lawrence-Street. . . . The whole of the premises are now pulled down, and new houses erected on the site." Since Faulkner's day the question of the actual site has been exhaustively gone into by Bemrose, p. 20, who gives the available evidence on the subject.

It will be convenient to consider at this point the numerous small objects depicted on Plates 43 to 48. Some of the most exquisite workmanship of the factory is to be found in these tiny pieces. The scent-bottles, seals and needle-cases are frequently adorned with inscriptions in French, which is often misspelt, betraying the hand of an uneducated workman; these are generally love-mottoes of little originality, and a typical selection will be found in the letterpress opposite the plates in the present volume. It was Franks (*Archæological Journal*, vol. xix., p. 346) who first quoted the following announcement from the *Public Advertiser* of November 23, 1754:—

"By Order of the Proprietors of the Chelsea Porcelain Manufactory.

"To be Sold by Auction

"By Mr. Ford,

"At his great Room in St. James' Haymarket on Monday the 16th December and the following Days.

"All the entire Stock of Porcelain Toys, brought from their Warehouse in Pall-Mall; consisting of Snuff-Boxes, Smelling Bottles, Etwees and Trinkets for Watches (mounted in gold and unmounted) in various beautiful Shapes, of an elegant Design, and curiously painted in Enamel.

"Nothing of the above kind was in their former Sale, nor will any Thing of the same Sort as in this be sold from the Manufactory till after next year.

"A large Parcel of Porcelain Hafts for Table and Dessert Knives and Forks."

It is generally considered that this sale represents the first appearance on the market of these Chelsea toys, whose manufacture continued throughout the history of the factory. The original inspiration for most of them should probably be sought at Meissen, although patch-boxes in particular were extensively made at the French soft paste factories.

The seals, or "trinkets for watches," of Plate 47 are all of early type, and we have already seen that one of them has furnished the means of identifying as pieces of early Chelsea the figures on Plate 11. The patch-boxes, snuff-boxes, *bonbonnières* or étuis (etwees) of Plates 46 and 48, are early too and show no gilding, with the exception of the box representing Venus blindfolding Cupid, which is fully gold anchor in colouring. A rare example is the Janus-headed scent-bottle of Plate 46, Fig. 1. The other scent-bottles are of all varieties and dates, ranging from the delicate colouring of the early friar and nun to the elaborately gilded examples with mazarine blue ground. The inspiration for the satiric representation of a monk carrying off a woman together with other provender for the monastery is certainly derived from Meissen; see C. H. Fischer Sale Catalogue, Cologne 1906, No. 889 and Plate 17. The needle-cases are late in character, with the exception of that with the storks, which is ungilded and early. The toy figures of Plate 47 are of varying dates but all of exceptionally fine quality.

The question of the Chelsea modellers is one as to which it is difficult to reach any satisfactory conclusion. It has been the custom to ascribe to the sculptor Louis-François Roubiliac the finer gold anchor models, such as the "Music Lesson" and the set of Apollo and the Muses on Plate 62, on the evidence of their being frequently marked with an incised R. Roubiliac died in 1762, and it seems hardly credible that at the height of his fame he would take the trouble to model porcelain figures after Boucher engravings. If he had wanted to model porcelain figures at all, we may be sure that he would have left original work and not adaptations in the round of another man's painting. If we agree that the "Music Lesson" is unlikely to be his work, then the whole theory of his having worked at Chelsea must go, for the only argument is the R mark, which is found on that group. There is no record in any biography of Roubiliac of his having modelled porcelain figures, and there is no tradition to that effect in the annals of the Chelsea factory; even John Thomas Smith never mentions the rumour. The culprit appears to be Church, who in 1885 announces simultaneously in his *English Porcelain*, p. 27, and in Lady Charlotte Schreiber's Catalogue, No. 192, that the "Music Lesson" is marked with an R, standing for the modeller Roubiliac. It may be added that one of the toy figures on Plate 47 is equally marked with an R; in the same way its companion bears a B. These letters very likely stand for the initials of the modeller, but that modeller was not Roubiliac. The rumours that Bacon and Nollekens modelled for

the factory are equally nebulous. It may be remarked that Lot 1,759 of the Duke of Hamilton's sale at Christie's, July, 1882, is described as follows :—" A Chelsea figure of a man in fancy dress inscribed ' George Holmes did this figer, 1765.' " It would be interesting to see this documentary piece, but George Holmes may very probably have been the man who put the component parts of the figure together rather than the artist who actually made the model.

Among the few dated pieces known that belong to this period must be mentioned the scent-bottle in the British Museum, Catalogue No. II 105 and Plate 15. It represents Cupid writing a letter inscribed " To : 1759 This is " and is painted in the gold-anchor style.

The question of Chelsea painters is no less baffling than that of the modellers. We know that artists from Chelsea migrated to Worcester and were working there in 1768, and Mr. Hobson (*Worcester Porcelain*, p. 119) is of opinion that there had been a steady movement from Chelsea to Worcester at any rate since 1763 and possibly five years earlier. Mr. Hobson (loc. cit. pp. 91, 117) works out the characteristics of two individual artists, one a fruit-painter whose activities can be traced at Meissen, Chelsea and Worcester, the other a bird-painter who started at Chelsea and went on through Longton Hall, Bow, Worcester and Bristol. Unfortunately we cannot put names to either of them. Equally unsettled at present is the question as to whether John Donaldson, the Worcester figure-painter, ever worked at Chelsea. The other Worcester painter, O'Neale, is definitely stated by Nightingale (p. lxxvii) to have worked for Duesbury at Chelsea between 1770 and 1773, but this seems to rest on the somewhat hazardous identification of the Worcester O'Neale with " Mr. O'Neil, a painter " of the Chelsea bills for those years quoted by Jewitt, vol. i., p. 182. It has been suggested that O'Neale was the anonymous master of the Chelsea Æsop paintings, but they are at least fifteen years earlier in date than any signed work of his.

DERBY-CHELSEA AND LATER



PLATE 5.

Jason and Medea before the altar of Diana. Mark, N 37, incised. H. 12½ ins. (See page 64.)

In the collection of Mr. F. E. Sidney.

Chapter V

DERBY-CHELSEA AND LATER

William Duesbury, who bought the Chelsea factory from James Cox in 1770, was born in 1725 and died in 1786. Bemrose (p. 7) gives an account of a work-book of Duesbury's that had come into his possession ; this book was kept by Duesbury between 1751 and 1753, when he was working in London as an enameller on china. An idea of the extent of the work done by these "outside enamellers" may be gained from the statement that between May 14 and 31, 1751, Duesbury enamelled no less than 382 single objects, so that, as Bemrose says, he "must have been a considerable employer of labour at that early date." Among the list of goods enamelled by Duesbury at this early date are figures from Chelsea, Bow, Derby and Staffordshire. We know that the Bow factory was founded in 1744, while the Staffordshire figures are presumably those made at the porcelain factory carried on at Longton Hall by William Littler from about 1752 to 1758. The Derby figures are more problematical.

A tradition, quoted by Jewitt, vol. ii., p. 63, states that the first maker of porcelain at Derby was a Frenchman who modelled and made small articles, chiefly animals, cats, dogs, lambs and sheep. Jewitt identifies this individual with Andrew Planché, a French refugee, who is known to have entered into an agreement with Duesbury and Heath in 1756, and who after that disappears from sight. It is possible that Planché's animals are the Derby figures in question.

Another solution ascribes them to the Cockpit Hill Works, Derby, an extensive pottery which is known to have made porcelain at some time, as in 1780 on the failure of this enterprise "a large quantity of earthen and china ware from the Pot Works on Cock-pit Hill, in Derby, being the stock-in-trade of Messrs. John and Christopher Heath, of Derby, bankrupts," was advertised for sale. John Heath was the same who joined Duesbury and Planché in 1756, and it is possible that Derby porcelain originated in experiments by Heath about 1750, and that when Duesbury came in 1756 the manufacture of porcelain was moved to Derby and the Cockpit Hill works continued to produce common earthenware.

A white cream-jug in the Victoria and Albert Museum (No. C.

629—1920), to which it was presented by Mr. E. F. Broderip, is generally considered as an example of the earliest Derby porcelain ; a similar piece is in the British Museum. The paste is sandy, the glaze very white ; the handle is in the form of a twig and round the foot are strawberries in relief (see p. 22) ; under the base is the mark " D. 1750," incised before firing.

At some period between 1753 and 1755 Duesbury returned to his home at Longton, and it is generally believed that he had some connexion at this time with Littler's porcelain factory at Longton Hall. In any case, in 1756 we find him at Derby, as the agreement between Duesbury, Planché and Heath is dated January 1 of that year.

Nightingale quotes an advertisement in the *Public Advertiser* for December 14, 1756, which reads as follows :—

" To be Sold by Auction,
By Mr. Bellamy,
By order of the Proprietors of the Derby Porcelain Manufactory,
at a commodious House in Prince's-Street, Cavendish Square,
This and the three following Days.
A Curious Collection of fine *Figures, Jars, Sauceboats, Services for Deserts,* and great *Variety* of other useful and ornamental Porcelain, after the finest Dresden models, all exquisitely painted in Enamel, with Flowers, Insects, India Plants, &c. . . . "

It seems on the whole probable that this production is the output of Duesbury's factory. Nightingale somewhat perversely regards the Duesbury-Planché-Heath agreement as referring to Longton Hall and not to Derby at all, in which case this becomes the advertisement of an unknown firm. He goes on to quote eulogistic articles from the 1757 press regarding Derby figures, which are said to be indistinguishable from the real Dresden.

It is likely that about 1758–9 Duesbury and Heath bought up the Longton Hall works, and certainly by 1763 they were doing very successfully at Derby. At one time during this year no less than forty-two large boxes of Derby porcelain appear to have been sent to London. Jewitt gives a list of some items, from which it is worth while to select a few :— " Large Britanias, Second-sized Huzzars, Large Pidgeons, Small Rabbets, Large Quarters [of the Globe], Shakespeares, Miltons, Jupiters, Junos, Ledas, Europa, Enammelled, round, fourth-size, open-worked Baskets, Blue ditto."

It is clear that the factory was producing work of importance, especially

in the realm of figure-sculpture, and it is a little horrifying to think that we have not as yet succeeded in identifying with certainty a single figure made at Derby before the union with Chelsea in 1770. When the day comes that we do succeed in this task, it is likely that we shall see some drastic changes of attribution.

The porcelain made after the amalgamation of the factories is very similar in texture to gold-anchor Chelsea. Owing to the fact that Duesbury was always making modifications and experiments, it is not possible to distinguish pieces made at Chelsea from those made at Derby on technical grounds. In spirit, however, it is profoundly different. The publication in 1766–7 of D'Hancarville's catalogue of Sir William Hamilton's collection had a magical effect on English domestic art. The rococo spirit was banished at once as if it had never been, and everything becomes infected with the virus of the Classical Revival. The shapes of the vases are adapted from classical originals after the manner of Wedgwood, the figure-sculpture loses its lively character and becomes sentimental, the colouring is pale and thin.

The sale catalogues of the years from 1771 onward have been published in detail by Nightingale and are interesting reading. Two innovations that appear at once are the introductions respectively of lacework and biscuit. The former originated at Meissen about this time, and although technically ingenious is without much artistic merit. The latter is the most interesting contribution from Derby, and it is a pity that it is not possible to find out more accurately for how long it had been in use at that place. Biscuit porcelain is the technical but anomalous name for porcelain fired without a glaze. The lack of glaze imparts a clearness to the lines of the modelling, which can be most effective. This method of treating porcelain originated at Sèvres during the seventeen-fifties, and suited very well the soft paste both of Sèvres and Derby. It is less happily matched at Meissen, where it was introduced in the 'seventies, nor is the later hard paste of Sèvres so pleasing a medium as the earlier body.

A fine example is illustrated on Plate 68. This model is adapted from a portrait group painted by Zoffany in 1770; it first appears as one of a set of three mentioned in a catalogue of principal additions made to Duesbury's London warehouse in 1773 or 1774 (see Bemrose, p. 54). It is thus described :—"Their present majesties the king and queen, and royal family, in 3 grouped pieces in biscuit—the center piece represents the king in a Vandyke dress, on a blue and gold bassement, supported by four lions, leaning on an altar richly ornamented in blue and gold,

with hanging trophies of the polite arts and sciences. The crown, munde and scepter reposing on a cushion of crimson, embroidered, fringed, and tasselled in gold."

The group, on Plate 5, of Diana is typical of the soft colouring in vogue at this time. It seems to be first mentioned in the sale catalogue of 1773, where it appears as " a large group, Jason and Medea vowing before the altar of Diana, enamelled and richly finished with gold." The formal sobriety of treatment is essentially in the spirit of this age, and it is interesting to contrast this group with the Perseus model of nearly twenty years earlier which is illustrated on Plate 42.

The decoration on the useful wares of this period is marked by restraint and symmetry. At its best, as in the few examples reproduced on Plates 65 and 66, it is extremely pleasing, and its unobtrusive quality renders it ideal for domestic purposes. A fine blue enamel appears in place of the warm mazarine blue, which is more rarely found ; this blue enamel is used with effect on the pedestal of the figure of George III on Plate 68. The plate reproduced on Plate 66 is a rare piece, and was probably made to replace one from an Oriental service which had got broken.

The mark most generally in use at this period was a combination of an anchor with D (for Derby or Duesbury) in gold ; it is illustrated on Plate 69. It is impossible in most cases to distinguish the pieces made at Derby from those made at Chelsea, but it is usually considered that specimens marked with D or D and a crown may be ascribed to Derby and those of Derby-Chelsea style with the gold anchor to Chelsea. The cup and saucer on Plate 65 belong to the latter class ; they have the gold-anchor mark but the style of decoration is full Louis Seize. It is possible indeed that that manner was introduced at Chelsea before the close of the gold-anchor period ; it certainly started at Sèvres many years before the death of Louis XV in 1774, and the inner border of the bowl on Plate 52 has a decidedly classical flavour. An unusual mark is the anchor and D of the sugar-basin on Plate 67 ; this mark seems to have been exclusively on pieces of that particular service. A cursive N, incised, is also found, either alone or in conjunction with other marks ; its significance is unknown. Figures seldom bear the D and anchor mark. A specimen of the George III figure so marked is, however, mentioned by Nightingale, p. 53. They frequently have the number of the model incised in the paste, after the fashion of " No. 217 " and B figured on Plate 69 ; so the Jason group is marked " N 37." Haslem (p. 171) gives a list of a quantity of the models ; on this No. 37 is given as " Jason and Medea,"

together with the information that it was made in three sizes, the height of the second being 12¾ inches, as in the example illustrated on Plate 5. Bemrose (p. 69) gives another list, in which No. 37 appears as "Large group, Jason and Midia."

Two of the more important specimens of Derby-Chelsea are in the Schreiber Collection, Catalogue Nos. 438 and 465, Plates 46 and 48. The former is a punch-bowl, painted with coopers at work and the arms of the Coopers' Company of London. It is dated 1779 and has the gold-anchor mark; it may therefore be taken as having been made at Chelsea, and it is interesting to compare it with Chelsea painting of the earlier period. The other is a jug, of which several specimens are known. It was made to commemorate Lord Rodney's victory in the West Indies in 1782 and bears the head of that admiral in relief below the lip after a fashion borrowed from Meissen. The mark is D under a crown in purple, and it seems to have been certainly made at Derby. It is noticeable that the Derby blue enamel appears alike on the Chelsea piece.

A series of bills kept at Chelsea between 1770 and 1773 are reprinted in part by Jewitt (vol. i., p. 180, and vol. ii., p. 71) and are of interest as showing the kind of work turned out; constant references occur to the various forms of "toys," which evidently continued to be an important part of the production. Duesbury seems soon to have rid himself of Heath, his partner, who went bankrupt in 1780. In 1776 he purchased the factory at Bow, and as no reference occurs to Heath in the documents relating to this transaction it seems reasonable to suppose that he had already left the firm. In 1773 Duesbury leased a London warehouse in Bedford Street, Covent Garden, and in 1776 this was visited by Queen Charlotte. An illustrious visitor to the factory at Derby was Dr. Johnson, who went over it in 1777 and wrote next day characteristically to Mrs. Thrale:—"The finer pieces are so dear that perhaps silver vessels of the same capacity may be sometimes bought at the same price; and I am not yet so infected with the contagion of china-fancy as to like anything at that rate which can so easily be broken" (see Boswell, *Life of Johnson*, ed. Hill, vol. iii., p. 163). In 1784 Duesbury pulled down the factory at Chelsea and removed the models, moulds, some of the kilns and other useful objects to Derby.

The appreciation of the old Chelsea porcelain has been continuous. It was treasured in the cabinets of Walpole at Strawberry Hill and Beckford at Fonthill quite as fondly, if less scientifically, than in the collections of the present day. The serious historical study of the subject begins

with the publication of Franks' article on the "goat and bee" jugs in 1862. Previously these jugs had been considered as Bow, and the general level of ceramic knowledge had been much on a level with that displayed in Smith's *Life of Nollekens*. Smith as a writer is wholly delightful, but like most gossips, especially if they happen to be malicious, his standard of accuracy is not high. In the present instance he receives the treatment that he deserves at the hands of W. F. Tiffin in his *Chronograph of Bow, Chelsea and Derby*, published in 1874. The collections of Sir A. W. Franks and Lady Charlotte Schreiber laid the foundations of those now in the national museums.

The results of excavation have added little to our knowledge of the factory. In 1843 some excavations in Cheyne Row West discovered a quantity of fragments, but no details seem to have been published.

APPENDIX
SALE CATALOGUE OF 1755

A

CATALOGUE

Of the last Year's large and valuable Production

of the

CHELSEA PORCELAIN

MANUFACTORY,

consisting of

Elegant Epargnes, a most magnificent Lustre, Services of Table Dishes, Plates and Tureens, new and beautiful Groupes of Figures, &c. compleat Tea Equipages, Services for Desarts, Sets of Jars and Beakers, and great Variety of other useful and ornamental Pieces of new and curious Designs, highly finished with Flowers, Landskips, Figures, Birds, Insects, India Plants, &c., painted in ENAMEL.

Which will be sold by Auction,

By Mr. FORD,

At his Great Room in the Haymarket,

On Monday the 10th of March and the Fifteen following Days, Sundays excepted.

The WHOLE may be viewed on Thursday the 6th and every Day till the Time of Sale, which will begin each Day punctually at 12 o'clock.

CATALOGUES to be had at Mr. Ford's, Price One Shilling, which Money will be allowed to those that are Purchasers.

CONDITIONS OF SALE

1st, The highest Bidder is to be the Buyer ; and if any Dispute shall arise between any two or more Bidders, the Lot so disputed shall be put up again.

2dly, No Person to advance less than 6d. and above a Pound 1s. above Five Pounds 2s. 6d. and so on in Proportion.

3dly, The Purchasers are to give in their Names and Places of Abode, and positively to pay down Five Shillings in the Pound in Part of Payment of the Purchase Money ; in Default of which, the Lot or Lots so purchased, to be immediately put up again, and resold.

4thly, The Lots shall be taken away with all Faults, at the Buyer's Expence, within two Days after the Sale, and

5thly, To prevent the Inconveniences that too frequently attend long and Open Accounts, the Remainder of the Purchase Money to be absolutely Paid on or before the Delivery.

Lastly, Upon Failure of complying with the above conditions, the Money so deposited in Part of Payment, shall be forfeited ; the Lots uncleared within two Days aforesaid, shall be resold, by public or private Sale, and the Deficiency (if any) together with the charges attending such Re-Sale, shall be made good by the Defaulters at this Sale.

N.B. The Lots are all supposed sound, but if known to be otherwise, it will be declared at the Time of Sale.

SALE CATALOGUE OF 1755

First Day's Sale, MONDAY, MARCH 10, 1755

1 Eight octagon tea cups and saucers painted in flowers, and a tea pot OF THE OLD PATTERN

2 Two birds called FLY-CATCHERS, 2 stooping birds, and 2 fine pomatum pots for a toilet

3 Two scollopt compotiers WHEATSHEAF AND PHEASANT PATTERN, WITH BORDERS; 4 less ditto with flowers, and 2 vine leaves

4 Two small round porringers and covers, enamell'd with flowers, gilt edges

5 Three small figures of the Italian theatre, and 2 fine lemons for a toilet

6 Two quart, 2 pint and 2 half-pint mugs, enamell'd with flowers

7 One dish second size, 4 ditto third size, scollopt and finely enamell'd with INDIA PLANTS

8 Ten fine table plates, SAME PATTERN

9 Two small sauce boats and plates, enamell'd with flowers, and green sprig handles

10 Six round water cups and saucers, enamell'd with flowers

11 Two fine partridges, for desart

12 Two ditto

13 Two fine dishes to ditto, ornamented WITH CORN, &c.

14 A compleat tea and coffee equipage, CONSISTING OF 8 tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a bread and butter plate, all enamell'd with flowers

15 A BEAUTIFUL LARGE GROUPE OF THREE CUPIDS, WITH A MASK, &c.

16 Two fine basons with covers and plates, enamell'd with flowers

17 Four small cabbage leaves two fine old old leaves and two scollopt compotiers, withgreen leaves, for a desart

18 Twelve desart plates, scollopt and finely enamell'd with flowers

19 Six tea cups and saucers, 6 handled cups and a cream ewer, scollopt, enamell'd with flowers

20 FOUR FINE SMALL FIGURES OF THE SEASONS

21 Two small fig leaves and 2 cabbage lettices, for a desart

22 Two curious large ice pails, enamell'd with flowers

23 A beautiful tureen, IN THE SHAPE OF A DOUBLE PIGEON, in a fine basket workt dish

24 Two large sauce boats and plates, silver shaped, enamell'd with flowers

25 Two small ditto

26 Eight tea cups and saucers, 8 chocolate cups and saucers and a cream ewer, scollopt, enamell'd with flowers

27 Four figures of the sciences, and 2 fine lemons, for a toilet

28 Two quart, 2 pint and 2 half-pint mugs, WITH BIRDS

29 Two large porringers and covers, scollopt edges, WITH INSECTS

30 An oval dish third size, 2 ditto fourth size, and 2 round ditto fifth size, fine wrought pattern, with flowers and brown edges

31 Two fine silver shaped sauce boats and plates, enamell'd with flowers

32 Two small ditto and plates

33 A large scollopt compotier, green leaves, 2 small cabbage leaves, 2 silver shaped dishes in purple, and four ditto in flowers, *for desart*

34 Two small fig leaves and 2 cabbage lettices, for desart

35 Twelve table knives and forks 3 prong'd, mounted with silver, in a shagreen case

36 Eight large tea cups and saucers, 8 large handled cups, a plate and a cream ewer, scollopt with flowers and green leaves

37 A CURIOUS FIGURE OF A WOMAN, HOLDING A PERFUME POT

38 Two fine large cabbage leaves and 2 fine large melons, for desart

39 One dish third size, 2 ditto fourth size, 2 ditto fifth size, oval, scollopt and enamell'd with flowers

40 Twelve table plates, to ditto

41 Two large sauce boats and plates, enamell'd with flowers

42 A compleat tea and coffee equipage, CONSISTING OF 8 tea cups and saucers, 8 handled cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer, and a bread and butter plate, all neatl enamell'd with flowers

43 Six beautiful small figures, LOVE IN DIISGUISE, for desart

44 Two fine large basons with covers and plates, enamell'd with birds and sprig handles

45 Two small ditto, SAME PATTERN

46 A compleat service for a desart, consisting of a large cabbage leaf and bason, 2 vine leav'd dishes, 2 double leav'd dishes, and 4 small sunflower leaves

47 Two fine artichoaks, SECOND SIZE

48 Four fine apples and 4 leaves, for desart

49 Six fine water cups and saucers, SCOLLOPT EDGES, enamell'd with flowers

50 A most beautiful tureen in the shape of a HEN AND CHICKENS, BIG AS THE LIFE, in a curious dish adorn'd with sunflowers

51 Two fine large sauce boats and plates, enamell'd with flowers

52 Two fine PARTRIDGES for desart

53 A pair of exceeding fine TOILET CANDLESTICKS with birds and flowers

54 Six large tea cups and saucers, six large handled cups, a plate and a cream ewer scollop'd and enamell'd in flowers

55 Four octagon sallad dishes FINE OLD PARTRIDGE PATTERN with borders

56 One oval dish 3d size, three ditto 4th size, with India plants

57 Twelve desart plates ditto

58 Two exceeding fine figures of a gardener and his wife sitting with baskets

59 Three small figures of the Italian theatre, and two fine pomatum pots for a toilet

60 Two fine basket work'd dishes ornamented with leaves, and and two vine leaf ditto enamelled with flowers for desart

61 Four small roses, and four leaves to ditto for desart

62 A compleat tea and coffee equipage, CONSISTING OF 8 small tea cups and saucers, 8 large handled cups, a tea pot and stand, a slop bason, a cream ewer, a plate and a spoon boat scollop'd, enamell'd with flowers and green leaves

63 Two fine porringers and covers, round edges enamell'd with insects

64 A beautiful groupe of figures of a man and woman dancing

65 Four very fine DUCKS in different postures

66 One oval Dish first size, 2 ditto second size, and 2 ditto 4th size, fine pattern, enamell'd with landskips wrought and figures

67 Twelve table plates to ditto

68 Two large silver shaped sauce boats and plates enamell'd with flowers

69 Eight tea cups and saucers, octagon in flowers, and a tea pot OLD PATTERN

70 A fine large bowl, enamell'd with flowers, FAULTY

71 One oval scollop'd compotier, 2 large scollop'd ditto, 2 heart-shaped ditto, and 4 nurl'd, ALL FINE OLD PATTERN for desart

72 Two fine PARTRIDGES for desart

73 A figure of a nurse and child, one ditto of the arts, one ditto of the seasons, and two fine lemons for a toilet

74 Two fine EELS as big as the life, and 2 fine dishes for ditto

75 Four small figures of cupids ornamented for desart

76 One large oval dish 1st size, 2 ditto 3d size, 2 ditto 4th size, and 4 round 5th size, wrought pattern, enamell'd in fables, and GILT EDGES

77 Twelve octagon soup plates HOB IN THE WELL

78 A compleat tea and coffee equipage CONSISTING OF 8 tea cups and saucers, 8 handled cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer, and a bread and butter plate, all round, enamell'd with flowers

79 Two large round porringers and covers enamell'd in flowers

80 Eight fine tea cups and saucers, a tea pot and stand, a slop bason, a sugar bason, and a cream ewer, nurl'd

81 Two small ICE PAILS fine wrought pattern enamell'd with flowers

82 Three small figures of the arts and one of the seasons, and two fine pomatum pots

83 One dish first size, 2 ditto 5th size round, and 4 ditto 5th size oval, all scollop'd enamell'd with flowers

84 A fine round tureen and dish scollop'd edges with purple flowers and sprig handles

85 An oval pierced dish in purple landskip, 2 scollop'd compotiers in landskip, 2 scollop'd ditto, wheatsheaf and fox, and 4 scollop'd gold flowers for desart

86 Six small tea cups and saucers, a tea pot and stand, and a sugar dish octagon, OLD SPRIG PATTERN with borders

87 One quart and 3 half pint mugs in flowers, one pint mug with birds and one silver shape cup and cover with two handles and flowers

88 One large scollop'd compotier, and 4 heartshaped ditto FINE OLD PATTERN

89 Two BEAUTIFUL FIGURES of a shepherd and shepherdess

90 Two exceeding fine CARPS, and 2 fine dishes to ditto

91 Six tea cups and saucers, octagon and flowers, a tea pot FINE OLD PATTERN

92 Two large scollop'd compotiers OLD PATTERN, and six roses FOR DESART

93 Four small figures of cupids ornamented, for desert

94 Two fine small porringers in flowers and gilt edges

95 A most beautiful coffee and tea equipage, CONSISTING OF 8 tea cups and saucers, 8 handled cups and saucers, tea pot and stand, a slop bason, a sugar bason, a cream ewer, and a bread and butter plate FINE OLD STRAWBERRY PATTERN

96 Four fine deep vine leaf dishes enamelled with flowers FOR DESART

97 Four very fine large sunflowers leaves for ditto

98 Four bustos of heathen gods and goddesses for desart, and 2 lemons for a toilet

99 Seven large tea cups and saucers with handles, seven large handle cups, seven small chocolate cups and saucers, and a cream ewer scollop'd enamelled with flowers

100 Two nurl'd bowls OLD PATTERN, and two ten square ditto in flowers

Second Day's Sale, TUESDAY, MARCH 11

1 A Nurse and child, 2 small figures of the Italian theatre, and 2 fine pomatum pots

2 A double leaved dish, 2 large sun-flower leaves, 2 small cabbage leaves, and 4 heart-shaped compotiers, fine old pattern, FOR A DESART

3 Eight large chocolate cups and saucers, a cream ewer, and a large caudle cup and saucer nurl'd with flowers

4 Four ten square basons, of two sorts, OLD JAPAN PATTERN

5 Three figures of Italian theatre, and 2 fine pomatum pots

6 Six tea-cups and saucers, octagon in flowers, and a tea-pot FINE OLD PATTERN

7 Two fine porringers and covers, with flowers and GILT EDGES

8 Two oval dishes, and 4 less ditto, fine silver shaped enamelled with flowers

9 Twelve table plates to ditto

10 Two small sauce-boats and plates, with green handles enamelled with flowers

11 A fine small oval tureen and cover, with sprig handles, and a dish to ditto enamelled with flowers

12 Twelve octagon damasked soup-plates, enamelled in flowers

13 Eight tea-cups and saucers, 8 handled cups, a tea pot and stand, a slop bason, a sugar-dish, and a cream ewer, OCTAGON enamelled with flowers

14 Four small figures of Cupids ornamented FOR DESART, and 2 fine pomatum pots, enamelled in flowers

15 One dish second size, 2 ditto third size, 2 ditto fourth size, and four ditto fifth size, oval scollopt FINE OLD PATTERN

16 Twelve table plates to ditto

17 Twelve soup-plates to ditto

18 Two small fine cabbage-leaves, and 4 rabbits, for desart

19 A double leaf dish, 2 heart-shaped compotiers, 2 small cabbage leaves, and 4 small fig-leaves for desert

20 Two quart, 2 pint, and 2 half-pint mugs with flowers

21 Two very fine PATRIDGES for desart

22 Three fine figures, of a fidler, a Savoyard, and a man dancing

23 Two small porringers enamelled with flowers and GILT EDGES

24 Twelve fine large chocolate cups and saucers and a cream ewer, all nurl'd enamelled with flowers

25 Twelve octagon tea-cups and saucers enamelled in flowers, and a tea-pot FINE OLD PATTERN

26 Two fine large basons with covers and plates, sprig handles enamelled in flowers

27 A beautiful groupe of figures, Pantaloon and Columbine

28 A compleat tea and coffee equipage, CONSISTING OF 8 tea-cups and saucers, 8 coffee-cups and saucers, a tea-pot and stand, a slop-bason, a sugar-bason, a cream-ewer, and a plate, all finely enamelled in flowers

29 Two oval dishes fourth size, and 4 ditto fifth size scollopt, enamelled in flowers

30 Two large sauce-boats and plates, green handles

31 Six round water-cups and saucers enamelled with flowers

32 Three figures of the Italian theatre, and 2 fine lemons for a toilet

33 Two large ICE PAILS, finely chased and enamelled in flowers

34 Eight small tea-cups and saucers, six chocolate cups and saucers, a tea-pot and stand, a slop bason, a sugar-bason, a cream-ewer and a plate, nurl'd, OLD FLOWER PATTERN

35 A fine leaf with a handle, 2 small cabbage-leaves, 2 scollopt compotiers with green leaves, and 4 nurl'd compotiers old pattern

36 Twelve very fine desart plates, INDIA PLANTS, all different

37 Two artichoaks FIRST SIZE for desart

38 A compleat tea and coffee equipage nurl'd, finely enamelled with landskips, figures, &c.

39 A fine LARGE FIGURE representing winter

40 A set of mugs, consisting of 2 quarts, 2 pints, and two half pints, enamelled strawberry pattern

41 Two small fig-leaves, and two fine cabbage lettices, for desart

42 Two small fig-leaves, and two roses for ditto

43 Two very fine CARPS AND 2 DISHES for ditto

44 Two scollopt dishes fourth size, 2 ditto fifth size, and 2 ditto sixth size, of the RARE OLD JAPAN pattern

45 Fourteen fine octagon soup-plates damasked, of the pheasant pattern

46 Two small sauce-boats and plates, silver-shaped, enamelled in flowers

47 Six large tea-cups and saucers, 6 large handled cups, and a cream-ewer, scollopt, enamelled with flowers

48 Two curious china TOILET CANDLESTICKS with birds, &c.

49 Two fine large cabbage-leaves, and 2 fine large melons

50 Four small figures of love in disguise, for desart, and 2 small lemons for a toilet

51 Twelve fine desart plates scollopt, enamelled with flowers

52 One scollopt dish first size, 4 ditto second size, enamelled with leaves and insects

53 Eight octagon tea-cups and saucers, with handles, in flowers, and a tea pot in landskip

54 Eight octagon cups and saucers in flowers, and a tea pot OLD PATTERN

55 Four fine small DUCKS in different postures

56 Two porringers and covers enamelled with flowers and gilt edges

57 A compleat tea and coffee equipage, CONSISTING OF 8 tea cups and saucers, 8 handle cups and saucers, a tea-pot and stand, a slop-bason, a sugar bason, a cream ewer and a plate, all finely enamelled with flowers

58 Twelve desart knives and 12 forks three prong'd, mounted with silver, in a shagreen case

59 Four small figures of the seasons for desart

60 An oval dish third size, 2 ditto fourth size, and 2 round ditto fifth size, wrought pattern enamelled with flowers

61 Two small silver-shaped sauce boats and plates enamelled in flowers

62 A fine small round tureen and cover, sprig handles, and a dish to ditto enamelled with flowers

63 Seven round water-cups and saucers of the fine old strawberry pattern

64 A set of 2 quart, 2 pint, and 2 half-pint mugs, enamelled with different sorts of birds

65 A large scollopt compotier with green leaves, 2 small cabbage leaves, and 4 small silver-shaped dishes in flowers FOR DESART

66 Two fine large cabbage leaves and two basons

67 Two fine figures of the river god and goddess

68 Twelve octagon tea-cups and saucers, a tea-pot, a slop-bason, a sugar-bason, and a cream ewer, of the fine RED PANNEL PATTERN

69 A most beautiful tureen, in the figure of a HEN and CHICKENS in a dish finely ornamented

70 Four fine small cabbage leaves for desart

71 Two large scollopt compotiers OLD PATTERN, and 6 roses, for desart

72 Two fine PINE-APPLES FOR desart

73 A MOST BEAUTIFUL perfume pot, in the form of a PIGEON-HOUSE, with pigeons, a fox, &c.

74 A compleat tea and coffee equipage, CONSISTING OF 8 tea-cups and saucers, 8 handle cups and saucers, a tea-pot and stand, a slop-bason, a sugar-bason, a cream ewer and a plate, enamelled with flowers

75 Two very fine PARTRIDGES, AND A DISH for ditto, finely ornamented

76 Two ditto

77 Two small basons and covers with sprig handles, and 2 plates enamelled in flowers

78 Two small china flower-pots for desart, 2 pomatum pots for a toilet, and 2 fine lemons ditto

79 An oval scollopt compotier, and 4 half round ditto, of the FINE OLD PATTERN WIIH BORDERS for desart

80 Four fine roses, and four leaves to ditto for a desart

81 One round dish, fourth size, 4 ditto fifth size, wrought pattern with fables and GILT EDGES

82 Twelve table plates in landskips ditto

83 Two large silver-shaped sauce-boats and plates, enamelled with flowers

84 A beautiful groupe of figures representing the Sabine rape

85 Two fine large porringers enamelled with flowers

86 Two fine small fig-leaves and 2 cabbage lettices

87 Two fine large ICE-PAILS enamelled WITH INSECTS

88 A fine TUREEN in the shape of a RABBIT as big as life, in a fine oval dish

89 Eight small tea-cups and saucers, 8 large handled cups, a large tea-pot and stand, a slop-bason, a sugar-bason, a cream ewer and a plate, all nurl'd enamelled with flowers

90 Four small figures of the sciences sitting, and 2 fine lemons for a toilet

91 Six fine water-cups and saucers scollopt and enamelled with flowers

92 Two fine partridges

93 Four fine deep vine leaf dishes, enamelled with flowers

94 Ditto

*94 TWO VERY FINE EELS AND PLATES

95 Eight small tea cups and saucers, 8 small handled cups, and a cream ewer scollopt, enamelled with flowers

96 Two beautiful figures of two sorts, fishermen with different nets

97 One oval dish third size, 2 ditto fourth size, and 2 ditto fifth size, FINE OLD PATTERN

98 TWELVE TABLE PLATES TO DITTO

99 TWELVE SOUP PLATES TO DITTO

100 Twelve small tea-cups and saucers octagon, in flowers, and a tea pot OLD PATTERN

Third Day's Sale, WEDNESDAY, MARCH 12

1 One fine large bird, 2 smaller ditto, and 2 small lemons for a toilet

2 One oval dish second size, 2 ditto third size, 2 ditto fourth size, and 4 ditto fifth size, of THE OLD PATTERN

3 TWELVE TABLE PLATES DITTO

4 Two fine small sauce boats and plates

5 One large scollopt compotier, 2 star ditto, 2 heart shaped ditto OLD PATTERN, and 4 small silver shaped dishes FOR DESART

6 Four small cabbage leaves and a large cabbage leaf and bason

7 Six nurl'd saucers old pattern, 6 small cups with flowers, 6 small chocolate cups and saucers old pattern, a tea pot and stand enamelled in flowers, a slop bason, a sugar bason, a plate and a cream ewer, ALL DIFFERENT OLD PATTERNS

8 Ditto

9 Three small figures of the arts, and one of the seasons, and 2 pomatum pots

10 Two quart jugs in flowers, 2 pints in birds, and 2 half pint mugs in flowers

11 A compleat tea and coffee equipage, CONSISTING OF 8 tea cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate, all round enamelled in flowers

12 Four small cabbage leaves, 2 fine old leaves, and 2 scollopt compotiers, with green leaves for desart

13 Ditto

14 Four fine small artichoaks for desart

15 Twelve fine desart plates enamelled with flowers

16 Four round dishes fine wrought pattern enamelled with flowers

17 Ditto

18 Six beautiful small figures of different sorts, representing love in disguise FOR DESART

19 Three porringers with birds, and 1 ditto in flowers

20 Eight small tea cups and saucers, 8 small chocolate cups and saucers, scollopt, enamelled in flowers

21 Eight octagon tea cups and saucers in flowers, and a tea pot of old pattern

22 TWO VERY FINE LARGE ICE PAILS chased and enamelled with flowers

23 One round dish third size, 2 ditto fourth size, and 2 ditto fifth size, scollopt and enamelled with INDIA PLANTS

24 Two fine large sauce boats and plates to ditto, enamelled with flowers

25 Six round water cups and saucers enamelled with flowers

26 An exceeding fine figure of a Madona and a child with a cross in it's hand

27 Three small figures of the Italian theatre, and 2 small lemons for a toilet

28 Two quart, 2 pint, and 2 half pint mugs enamelled with flowers

29 A compleat tea and coffee equipage, consisting of 8 tea cups and saucers, 8 large handled cups, a tea pot and stand, a slop bason, a sugar bason, a cream ewer, a plate, and a spoon boat, scollopt, enamelled with flowers and green leaves

30 A double leaved dish, 2 small cabbage leaves, 2 scollopt compotiers green leaves, and 4 small silver shaped dishes in flowers, for desart

31 Four large sun flower leaves, and 4 sun flowers to ditto

32 Two fine large cabbage leaves and basons to ditto

33 Two fine basket workt dishes ornamented with green leaves, and 2 fine deep vine leaved dishes enamelled with flowers

34 One dish first size, 4 ditto second size, enamelled with INDIA PLANTS

35 TWELVE TABLE PLATES TO DITTO

36 Two fine large sauce boats and plates, green handles enamelled with flowers

37 Two small fig leaves and 2 cabbage lettices

38 Two ditto

39 Eight small tea cups and saucers, 6 large chocolate cups and saucers, a small teapot and stand, a slop bason, a sugar bason, a cream ewer, and a plate, nurl'd enamelled with flowers

40 A very fine TUREEN in the shape of a DOUBLE PIGEON AS BIG AS LIFE, and a fine basket workt dish

41 Twelve octagon soup plates, damask workt, old pattern of 2 sorts

42 Two silver shaped large sauce boats, and plates enamelled with flowers

43 Four very fine small ducks in DIFFERENT POSTURES

44 A figure of a nurse and child, 1 ditto of the arts, one ditto of the seasons, and 2 pomatum pots for a toilet

45 Four small figures of the sciences

46 A scollopt compotier, old pattern, 2 nurl'd ditto, 2 small cabbage leaves, and 4 small sun flower leaves for desart

47 A BEAUTIFUL SERVICE FOR A DESART, consisting of an oval pierced basket with handles, 2 fine pierced plates, and 2 melons, 2 vine leaf dishes, and 4 small cabbage leaves

48 Twelve beautiful scollopt desart plates, INDIA PLANTS, all different

49 Six beautiful small figures of Cupids representing love in disguise, for desart

50 A beautiful round tureen and cover, sprig handles, and a dish to ditto enamelled with blue flowers

51 Nine scollopt soup plates with INDIA PLANTS

52 Two small sauce boats green handles, and 2 plates to ditto enamelled with flowers

53 Eight small tea cups and saucers, 8 small handled cups, a tea pot and stand, a sugar bason, a cream ewer, and a spoon boat, scollopt, enamelled with flowers and green leaves

54 A pair of exceeding fine TOILET CHINA CANDLESTICKS with birds, &c.

55 A compleat tea and coffee equipage, consisting of 8 cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer, and a plate, all ENAMELLED WITH FLOWERS

56 A very beautiful tureen in the form of a HEN AND CHICKENS as big as life, AND A DISH TO DITTO properly ornamented

57 Two quart, 2 pint, and two half pint mugs enamelled in flowers

58 Two bears, 2 foxes, and 2 cows for desart, and 2 fine small lemons

59 Two very fine carps, and 2 dishes to ditto

60 Two large cabbage leaves and 2 fine melons

61 Four fine deep vine leaf dishes for desart, enamelled with flowers

62 A double leaved dish, 2 small cabbage leaves, and two large sun flower leaves for desart

63 A beautiful PERFUME POT with 3 very fine figures gathering flowers

64 Two dishes third size, and 4 ditto fourth size oval, enamelled with INDIA PLANTS

65 Ditto

66 Two fine large porringers with covers, scollopt, ornamented in flowers

67 Ditto

68 Eight small tea cups and saucers, and 8 small chocolate cups and saucers, scollopt, enamelled with flowers and green leaves

69 Ditto

70 Two fine Eels, and dishes to ditto

71 One 3 pint bowl and 2 quart ditto enamelled with flowers

72 Four small cabbage leaves, 2 fine old leaves, and 2 scollopt compotiers, enamelled with green leaves

73 Four small roses and 4 leaves to ditto, for desart

74 Two beautiful small ice pails, green handles, enamelled with birds

75 One quart, and 1 half pint jug, 2 half pint mugs with flowers, and 1 quart ditto with birds

76 Two fine small basons and covers, sprig handles, and 2 plates to ditto enamelled with flowers

77 Two fine partridges

78 Two ditto

79 Two fine dishes to ditto ornamented with corn, &c.

80 A compleat coffee and tea equipage, consisting of 8 tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate, all round enamelled in flowers

81 An oval dish third size, 2 ditto fourth size, and two round ditto fifth size, fine wrought pattern enamelled with flowers

82 Ten fine octagon soup plates (HOB IN THE WELL)

83 A beautiful figure of a Spanish sportsman, a Chinese mask, and a nun standing

84 Four small Cupids for a desart, 2 leopards, and 2 dogs

85 Eight tea cups and saucers octagon in flowers, and a tea pot old pattern

86 Ditto

87 A most beautiful GROUPE of four boys REPRESENTING THE FOUR SEASONS

88 A compleat service for desart, consisting of a large double leaf compotier, 2 vine leaf dishes, 2 large fine fig leaves, 4 small fig leaves, and 4 cabbage lettices

89 Twelve curious desart plates chased, enamelled with flowers

90 Twelve table knives, and 12 three pronged forks, neatly mounted with silver, in a shagreen case

91 Six fine water cups and saucers, scollopt, enamelled with flowers

92 A pair of fine PARTRIDGES for desart

93 Ditto

94 A compleat coffee and tea equipage, CONSISTING OF 8 tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer, and a plate, ALL ROUND enamelled in flowers

95 Four Cupids representing love in disguise, and 2 fine pomatum pots

96 An oval scollopt compotier, 2 large scollopt ditto, 2 heart shaped ditto, and 4 nurl'd ditto, ALL OF THE OLD PATTERN

97 Two fine large cabbage leaves and basons

98 One dish third size, 2 ditto fourth size, and 2 ditto fifth size, OVAL SCOLLOPT, old pattern

99 TWELVE SOUP PLATES TO DITTO

100 An owl and 2 partridges with wheat, and 2 fine lemons for desart

Fourth Day's Sale, THURSDAY, MARCH 13

1 Two nurl'd basons with borders, and 2 eight square ditto with insects

2 Six scollopt saucers in flowers, six tea cups ditto with green leaves, five large handled cups, a small slop bason, a plate and stand same pattern, a tea pot, a cream ewer, nurl'd in flowers, and a white sugar dish with a cover

3 One fine large long tail'd bird, 2 blue birds, and two fine pomatum pots

4 Four small cabbage leaves, two fine old leaves, and two scollopt compotiers green leaves

5 Two large cabbage leaves and basons

6 Two quart, two pint and two half pint mugs enamell'd with flowers

7 One dish second size, 2 ditto 3d size, 2 ditto 4th size, and 4 ditto 5th size OVAL, old pattern

8 Four fine sallad dishes, PHEASANT AND BORDER PATTERN

9 Two fine large porringers and covers scollopt with birds and gilt edges

10 Three small figures of the Italian theatre, and two lemons for desart

11 Ditto

12 TWO FINE LARGE CARPS and two dishes

13 A compleat tea and coffee equipage, consisting of 8 tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate, ENAMELL'D WITH FLOWERS

14 A fine figure of a fisherwoman with a basket, and a carpenter with his tools

15 An oval pierced dish in purple, 2 large scollopt compotiers wheatsheaf and fox, 2 scollopt ditto in flowers, and four scollopt ditto, sitting and flying pheasant

16 Two very fine round pierced baskets and plates

17 Twelve octogon tea cups and saucers in flowers, and a tea pot, old pattern

18 Ditto

19 Two beautiful figures of fishermen OF TWO SORTS with nets

20 Two small basons and covers, of the FINE STRAWBERRY PATTERN

21 One oval dish first size, two ditto 2d size, and two ditto 3d size, damask'd with flowers

22 TWELVE TABLE PLATES DITTO

23 TWELVE SOUP PLATES DITTO

24 Two large silver shaped sauce boats and plates with flowers

25 A large cabbage leaf, 2 scollopt compotiers, 2 scollopt in flowers, 2 ditto, scollopt wheatsheaf and pheasant, and two nurl'd ditto garlands and birds

26 Two large scollopt compotiers old pattern, and six roses for DESART

27 Four fine cabbage leaves

28 Twelve desart plates scollopt

29 Ten small tea cups and saucers with handles, a plate scollopt with flowers and green leaves, and a cream ewer nurl'd

30 Eight tea cups and saucers, OCTAGON in flowers, and a tea pot OLD PATTERN

31 TWO FINE FIGURES OF Mars and Venus

32 Six round water cups and saucers with flowers

33 Two fine PARTRIDGES for desart

34 A fine small oval tureen and cover with sprig handles, and a dish to ditto enamell'd with flowers

35 Two small sauce boats and plates, and sprig handles

36 A set of mugs, consisting of two quarts, 2 pints and two half pints, old pheasant pattern

37 Two fine EELS and dishes to ditto

38 Two fine PARTRIDGES for desart

39 Two ditto

40 Two fine dishes to ditto with corn, &c.

41 A compleat coffee and tea equipage, consisting of eight tea cups and saucers, eight small handled cups, a tea pot and stand, a slop bason, a sugar bason, a cream ewer, a plate and a spoon boat scollopt with flowers and green leaves

42 A fine octagon bowl of the RARE OLD JAPAN PATTERN and red pannel

43 Two beautiful figures of a SHEPHERD and a SHEPHERDESS

44 A SERVICE FOR A DESART, consisting of a fine oval pierced basket with handles, 4 vine leaf dishes, 4 small cabbage leaves and four cabbage lettices

45 Two fine pine apples and two fine artichoaks for a desart

46 Twelve beautiful desart plates chased and enamell'd with birds

47 A fine tureen and cover in the form of a HEN AND CHICKENS big as the life, and a dish to ditto PROPERLY ORNAMENTED

48 Twelve large octagon soup plates of the old pattern

49 Two sauce boats and plates enamelled with flowers

50 A compleat tea and coffee equipage, consisting of 8 tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer, a plate, all round, OF THE FINE STRAWBERRY PATTERN

51 Two porringers and covers enamell'd in flowers and gilt edges

52 Ditto

53 A COMPLEAT TABLE SERVICE OF DISHES, viz. one second size, 2 ditto 3d size, 2 ditto 4th size, and 4 ditto 5th size, with INDIA PLANTS

54 Thirteen table plates, IN FINE FIGURES of different sorts

55 Two large sauce boats and plates

56 Two small ditto

57 A very fine tureen the form of a DOUBLE PIGEON, BIG AS THE LIFE, in a basket work'd dish

58 Two quart, two pint and two half pint mugs with flowers

59 One double leafed compotier, 2 small cabbage leaves, and 2 large sun flower leaves FOR DESART

60 Four small cabbage leaves, two fine old leaves, and 2 scollopt compotiers

61 Two fine large cabbage leaves, and two fine large melons

62 Four busto's of gods and goddesses, and four lemons for a desart

63 A BEAUTIFUL GROUPE OF FIGURES Pantaloon and Columbine

64 Eight tea cups and saucers, 8 chocolate cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate NURL'D enamell'd with flowers

65 Two large ice pails WITH FLOWERS

66 Six octagon tea cups and saucers in flowers, and a tea pot old pattern

67 Ditto

68 Two fine small basons and covers with flowers

69 Three ditto

70 Twelve table knives, and 12 three pronged forks mounted with silver in a shagreen case

71 Four round dishes of the fourth size, and 2 ditto 5th size, WROUGHT PATTERN with flowers

72 One OVAL DISH third size, 2 ditto 4th size, and 2 round ditto 5th size SAME PATTERN

73 Two large silver shaped sauce boats and plates WITH FLOWERS

74 Two quart, two pint and two half pint mugs DITTO

75 Four silver shaped cups and covers with two handles enamelled in flowers

76 Four small cupids FOR DESART, and two pomatum pots

77 A scollopt compotier, 4 ditto old pattern, two vine lea[f] dishes and 4 small cabbage leaves

78 Two fine large cabbage leaves and 2 melons

79 Four fine deep vine leaf dishes, enamell'd with flowers

80 Eight small tea cups and saucers, 8 small handled cups, a plate with flowers and green leaves and a nurl'd cream ewer

81 Ditto

82 Two beautiful figures of a gentleman and a lady in HUNTING dresses

83 Two small porringers and covers

84 One oval dish first size, two ditto 2d size, and two ditto 3d size, DAMASK'D with flowers

85 TWELVE TABLE PLATES same pattern

86 TWELVE SOUP PLATES ditto

87 Six water cups and saucers

88 A very fine LARGE FIGURE representing winter

89 Two large cabbage leaves and two large melons

90 A fine tureen in the form of A RABBIT BIG AS THE LIFE, and an oval dish

91 Eight tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer, and a plate enamelled with flowers

92 A double leaf dish, 2 small cabbage leaves, and two large sun-flower leaves

93 Two small fig leaves, and two fine cabbage lettices FOR DESART
94 Four very fine small DUCKS in different postures
95 A most beautiful PERFUME POT, ornamented with garlands and three little cupids
96 Eight tea cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and six large chocolate cups and saucers, all nurl'd old pattern
97 Two beautiful china TOILET CANDLESTICKS with birds, flowers, &c.
98 Two very fine PARTRIDGES for desart
99 Four fine birds of two sorts, and two fine lemons
100 One oval dish fourth size, and two ditto 5th size old pattern
101 Four fine leaves and 4 cabbage lettice
102 Ditto
103 Four fine coss lettice and 4 leaves

Fifth Day's Sale, FRIDAY, MARCH 14

1 Twelve octagon tea cups and saucers IN FLOWERS, and a tea pot old pattern
2 Ditto
3 One dish third size, 2 ditto fourth size, and 2 ditto fifth size, OVAL, fine old pattern
4 Four small birds of two sorts, and 2 pomatum pots
5 Two small scollopt dishes, 2 star compotiers, and 4 scollopt compotiers wheatsheaf and pheasant
6 Two ten square basons of the flaming tortoise pattern, and 2 ditto butterflies old pattern
7 Three small figures of the Italian theatre, and 2 fine lemons
8 Four large caudle cups and saucers nurl'd in flowers
9 Four round dishes sixth size, scollopt in flowers
10 Ditto
11 Eight small tea cups and saucers, 8 small chocolate cups and saucers, a plate and a spoon boat, scollopt in flowers and green leaves, and a nurl'd cream ewer
12 Two very FINE FIGURES representing Saturn and Jupiter
13 Four small cabbage leaves, 2 old leaf dishes, and 2 scollopt compotiers with green leaves FOR DESART
14 Four fine deep vine leaf dishes, with flowers FOR DITTO
15 TWELVE DESART PLATES IN FLOWERS

16 A compleat tea and coffee equipage, consisting of 8 tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate, enamelled in flowers

17 Two basons and covers, sprig handles, and a plate in flowers

18 Two FINE FIGURES of a cobler and his wife

19 A large cabbage leaf in PURPLE, 2 vine leaf dishes, 2 double leaf compotiers, and 4 heart shaped ditto OLD PATTERN

20 Two large sun flower leaves, and 2 ditto flowers

21 Two quart, 2 pint, and 2 half pint mugs in flowers

22 Eight large tea cups and saucers, 8 ditto handle cups, a plate, a cream ewer, and a spoon boat, scollopt in flowers and green leaves

23 Six octagon cups and saucers in flowers, and a tea pot old pattern

24 One dish 4th size, and 4 ditto 5th size, OVAL SCOLLOPT in flowers

25 Four dishes 5th size ditto

26 A pair of fine hanging branches ornamented with flowers

27 Two large porringers and covers

28 Two small fig leaves, and 2 fine cabbage lettices

29 Four small figures of the sciences, and 2 pomatum pots

30 Four old leaves, and 2 small cabbage leaves for desart

31 Ditto

32 Two fine PARTRIDGES for desart

33 A fine tureen in the form of a RABBIT BIG AS LIFE, and an oval dish

34 Four small sauce boats and plates, sprig handles, with flowers

35 Ditto

36 Two fine ICE PAILS with birds

37 Eight tea cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and plate nurl'd, of the TWISTED DRAGON pattern

38 Eight large octagon tea cups and saucers, and a tea pot old sprig pattern

39 Two VERY FINE FIGURES playing on the guitar and german flute

40 A scollopt compotier old pattern, 4 ten square ditto, 2 vine leaf dishes, and 2 small cabbage leaves

41 Four beautiful apples and 4 leaves

42 Eight tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and plate, enamelled in flowers

43 One quart mug with BIRDS, 2 pint mugs INDIA PLANTS, and 2 half pint ditto IN FLOWERS

44 One dish second size, 2 ditto third size, and 2 ditto fourth size, OVAL SCOLLOPT, with India plants

45 Two sauce boats GREEN HANDLES, and 2 plates
46 Two FINE CARPS and 2 dishes to ditto
47 Six fine water cups and saucers in flowers
48 One double leaf compotier, 2 small cabbage leaves, 2 large sun flower leaves, and 4 small fig leaves for desart
49 Twelve fine desart plates in flowers
50 Two fine PARTRIDGES
51 Two DITTO
52 Two very fine dishes TO DITTO, with corn, &c.
53 Two fine leaves scollopt, with handles, and 2 fine butter tubs with holes
54 Two fine round bowls in flowers
55 Two scollopt dishes lady pattern, 2 star compotiers green leaves, and 4 scollopt compotiers, wheatsheaf and pheasant pattern
56 A double leaf dish, 2 large sun flower leaves, and 2 small cabbage leaves FOR DESART
57 Four small figures of the seasons for desart
58 Two dishes 3d size, 2 ditto 4th size, WITH INDIA PLANTS
59 One dish, 3d size, and 4 sallad dishes ditto, SAME PATTERN
60 A FINE LARGE TUREEN AND DISH DITTO
61 TWELVE FINE TABLE PLATES DITTO
62 Twelve octagon soup plates damasked with flowers
63 Two fine large sauce boats, green handles, and plates
64 A set of mugs, consisting of 2 quarts, 2 pints with INDIA PLANTS, and 2 half pints IN FLOWERS
65 Two fine porringers and covers scollopt with insects
66 A beautiful tureen in the form of a HEN AND CHICKENS BIG AS THE LIFE, and a dish ornamented with sun flowers, &c.
67 Eight tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and plate, with flowers
68 Four bustos of heathen gods and goddesses, and 4 fine swans for desart
69 Eight octagon tea cups and saucers in flowers, and a tea pot of the old pattern
70 A MAGNIFICENT PERFUME POT finely enamelled, ornamented with a SETTING DOG AND RABBITS
71 Four fine double leaf dishes with flowers and yellow ground, FOR DESART
72 FOUR DEEP COMPOTIERS DITTO

73 Two scollopt compotiers green leaves, a pierced dish and 2 half round compotiers yellow ground

74 Two fine large cabbage leaves and 2 melons

75 Four fine small sun flower leaves and 4 chickens to ditto for desart

76 Two porringers and covers, scollopt edges and flowers

77 Two basons sprig handles and covers, with flowers

78 Twelve table knives and forks mounted with silver, in a shagreen case

79 Eight small tea cups and saucers, 8 small handled cups, a tea pot and stand, a slop bason, a sugar bason, a cream ewer, a plate, and a spoon boat, scollopt with flowers and green leaves

80 An oval dish 2d size, 2 ditto 4th size, and 2 round ditto 5th size, WROUGHT PATTERN of different landskips

81 TWELVE FINE TABLE PLATES ditto enamelled with birds

82 Two silver shaped sauce boats and plates with flowers

83 Two quart, 2 pint, and 2 half pint mugs in flowers

84 Three small figures of the Italian theatre, and 2 pomatum pots

85 Eight tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and plate, enamelled with flowers

86 A white pierced plate, 3 citrons, 2 vine leaf dishes, and 2 small cabbage leaves

87 A fine basket work'd dish with leaves, 2 old leaves, 2 scollopt compotiers green leaves, and 4 deep compotiers with flowers FOR DESART

88 Twelve scollopt desart plates with flowers

89 Two small cabbage leaves, 2 oranges, 2 lemons, and 2 small melons

90 A BEAUTIFUL FIGURE of a shepherdess standing, and 2 FIGURES sitting and playing on the german flute and guitar

91 Two fine EELS and 2 DISHES to ditto

92 Six water cups and saucers scollopt in flowers

93 Eight tea saucers scollopt in flowers, 8 tea cups, a slop bason and a plate ditto with green leaves, a tea pot and a cream ewer nurl'd in flowers, and a white sugar dish and cover

94 An oval dish 3d size, 2 ditto 4th size, and 2 round ditto 5th size, WROUGHT PATTERN in flowers

95 Two round dishes, 4th size, and 4 ditto fifth size SAME PATTERN

96 Two sauce boats and plates, silver shaped with flowers

97 Two small ICE PAILS, enamelled in birds

98 Two beautiful china TOILET CANDLESTICKS with flowers and birds

99 Eight tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate with flowers

100 One dish 3d size, 2 ditto fourth size, and 2 ditto fifth size oval, FINE OLD PATTERN

Sixth Day's Sale, SATURDAY, MARCH 15

1 Eight octagon tea cups and saucers in flowers, and a small tea pot old pattern

2 Ditto

3 One dish 3d size, 2 ditto 4th, and 2 ditto 5th size OVAL fine old pattern

4 Twelve table plates, ditto

5 A scollop'd dish in flowers, 2 small ditto, and 2 ten square compotiers, wheatsheaf and tyger pattern

6 Three small figures of the Italian theatre, and 2 lemons

7 Two quart, 2 pint and 2 half pint mugs in flowers

8 Eight tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate in flowers

9 Two large porringers and covers with insects

10 Four small cabbage leaves, 2 fine old leaves, 2 scollop'd compotiers green leaves

11 One large compotier, and heartshaped ditto OLD PATTERN

12 Ditto

13 Two small fig leaves, and 2 cabbage lettices

14 A very FINE FIGURE of a madona with a child and a cross

15 Eight small tea cups with handles and saucers, 8 small handled cups and 8 large saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and plate, scollop'd enamelled with flowers

16 One dish 3d size, 2 ditto 4th size, and 2 ditto 5th size, with INDIA PLANTS

17 Ditto

18 Thirteen table plates in figures ALL DIFFERENT

19 Twelve desart plates, INDIA PLANTS

20 Two fine small sauce boats and plates in flowers

21 Two quart, 2 pint and 2 half pint mugs in flowers

22 Two small porringers and covers in flowers and gilt edges

23 Eight octagon tea cups and saucers in flowers, and a tea pot old pattern

24 Six small cupids representing LOVE IN DISGUISE for desart
25 A curious pair of china TOILET CANDLESTICKS, with birds, flowers, &c.
26 Four small DUCKS in different postures
27 Two fine white pierced baskets and plates
28 A pair of vases with sprigs and fine flowers
29 Two round basons, covers and plates, of the fine STRAWBERRY PATTERN
30 Six round water cups and plates in flowers
31 A beautiful LARGE GROUPE of 3 cupids
32 A very fine tureen in the form of A DOUBLE PIGEON BIG AS LIFE in a fine basket work'd dish
33 Eight octagon damask soup plates in flowers
34 Four octagon sallad dishes old partridge pattern with border
35 Two fine PARTRIDGES in a beautiful dish with corn &c.
36 Ditto
37 Eight tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate of the fine STRAWBERRY PATTERN
38 A nurse and child, and 2 figures of the Italian theatre
39 Two porringers and covers with birds, and 2 fine lemons for a toilet
40 Two small ditto in flowers and gilt edges, and 2 fine pomatum pots
41 Twelve tea cups and saucers, a slop bason, a sugar bason and a cream ewer, NURL'D PARTRIDGE PATTERN
42 Four small cabbage leaves, 2 fine old leaves, and 2 scollop'd compotiers green leaves for a desart
43 Ditto
44 Four small roses and 4 leaves to ditto for desart
45 Two fine PARTRIDGES for desart
46 Ditto
47 Two fine CARPS and DISHES to ditto
48 Two small sauce boats and plates
49 Two quart jugs in flowers, 2 pint mugs, and 2 half pint ditto
50 Six octagon tea cups and saucers, and a tea pot old pattern, and 2 fine lemons for a toilet
51 A ROUND TUREEN AND COVER, and a dish finely enamell'd in purple flowers
52 Two large silver shaped sauce boats and plates in flowers

53 A beautiful GROUPE OF FIGURES representing Perseus and Andromeda

54 Two small cabbage leaves and 2 lettices

55 A round pierced plate enamell'd, a cabbage leaf bason, 2 large sun flower leaves, and 2 small cabbage leaves FOR DESART

56 Two fine large cabbage leaves, and 2 fine melons ditto

57 Four small cupids for desart, and 2 fine lemons for a toilet

58 Eight tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate all in flowers

59 A fine oblong dish 1st size, and 4 ditto 4th size, MOSAIC BORDER enamell'd in flowers

60 EIGHTEEN TABLE PLATES same pattern

61 TWELVE SOUP PLATES same pattern

62 Two small silver shaped sauce boats and plates in flowers

63 Twelve table knives and 12 three prong'd forks, mounted with silver in a shagreen case

64 Two small porringers with insects and gilt edges, and 2 fine pomatum pots

65 Two small ICE PAILS in flowers

66 Two curious EELS and 2 dishes

67 A SERVICE FOR A DESART, viz. a double leaved dish, 2 small cabbage leaves, 2 scollop'd compotiers green leaves and 4 small silver shaped dishes

68 Two fine pierced plates and 6 roses

69 TWO LARGE CABBAGE LEAVES AND BASONS

70 Four fine artichoaks for a desart

71 A fine FIGURE of a fisherwoman, and one of a carpenter with his tools

72 Eight tea cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate NURL'D of the twisted dragon pattern

73 Six tea cups and saucers, six chocolate cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and plate the wheatsheaf and fox pattern NURL'D

74 A very fine large round bowl enamell'd with flowers

75 Two small basons and covers in flowers and 2 plates to ditto

76 An OVAL DISH 3d size, 2 ditto 5th size, 2 round ditto 5th size, and 4 small sallad dishes, wrought pattern with fine figures

77 Twelve table plates TO DITTO

78 Fifteen soup plates TO DITTO

79 Two very fine sauce boats TO DITTO, and 2 very fine small sallad dishes TO DITTO

80 A set of mugs, VIZ. 1 quart, 1 pint, 1 half pint with BIRDS, 1 quart, 1 pint and 1 half pint ditto WITH INSECTS

81 A fine figure of DIANA, 1 ditto of an INDIAN PRINCE, and a religious figure

82 An oval pierced dish, 2 vine leaf dishes, 2 half round compotiers with insects, and 4 ten square ditto in flowers FOR DESART

83 Twelve fine desart plates in FLOWERS

84 A large cabbage leaf and bason, and 4 old leaves in flowers

85 Four small cupids ornamented, for desart, and 2 fine lemons

86 Eight tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate COMPLEAT in flowers

87 Six small octagon tea cups and saucers, enamell'd in purple

88 Ditto

89 Four fine water cups and saucers in flowers scollop'd edges

90 A large and curious PERFUME POT in the form of A PIGEON HOUSE, richly ornamented with PIGEONS, A FOX, &C.

91 An OVAL DISH, 2d size, 2 ditto 4th size, and 2 round ditto 4th size, fine wrought pattern DIFFERENT LANDSKIPS

92 Two fine groupes of figures of A LEDA and A VENUS

93 Six tea cups and saucers, 7 handle cups and saucers, a tea pot and stand, a slop bason, a sugar bason and a cream ewer, octagon old JAPAN PATTERN

94 Four small cabbage leaves, 2 fine old leaves and 2 scollop'd compotiers enamell'd green leaves

95 Two large scollop'd compotiers and 6 roses

96 A large cabbage leaf and bason in PURPLE, 2 vine leaf dishes, 2 half round compotiers YELLOW GROUND and 4 scollop'd compotiers IN FLOWERS

97 Three figures of the Italian theatre and 2 pomatum pots

98 TWO FINE FIGURES of a river god and a river goddess

99 Twelve octagon tea cups and saucers in purple

100 Three fine large birds and 2 long tail'd birds

101 Four beautiful large roses and leaves for desart

102 Six tea cups and saucers, and an old leaf tea pot, a small slop bason, a sugar bason, a cream ewer and a plate NURL'D

103 A figure of a nurse and child, 2 ditto of the sciences, and 2 lemons for desart

104 Four fine leaves and 4 cabbage lettice

Seventh Day's Sale, MONDAY, MARCH 17

1 Four fine small melons

2 One dish third size, two ditto 4th size, and two ditto 5th size OVAL old pattern

3 Fifteen table plates of two sorts OLD PATTERN

4 A scollopt dish and four scollopt compotiers in flowers

5 Two scollopt compotiers in flowers, four small scollopt ditto, old pattern, AND TWO VINE LEAVES

6 Twelve large chocolate cups and saucers and a cream ewer, NURL'D with flowers

7 Two small figures after TENIERS, and two CHINESE figures

8 Two fine large basons, covers, and plates in flowers

9 Ditto

10 Eight tea cups and saucers, 8 coffee cups and saucers, a tea cup and stand, a slop bason, a sugar bason and cream ewer, and a plate compleat IN FLOWERS

11 One dish, third size, two ditto 4th size, and two ditto 5th size, round scollopt with INDIA PLANTS

12 A round dish third size, two ditto 5th size, and 2 oval ditto 5th size WROUGHT PATTERN with flowers

13 Two silver shaped sauce boats and plates

14 Two quart, two pint and two half pint mugs in flowers

15 Two fine figures of a MAN AND A WOMAN playing on the tabor and pipe and german flute

16 Eight small tea cups and saucers, eight handled cups, a plate and a cream ewer scollopt with green leaves

17 Ditto

18 Two fine large ice pails CHASED

19 Two small porringers and covers in flowers and gilt edges

20 One three pint and two single quart bowls

21 A curious bread basket FINE OLD PATTERN and border

22 Two large cabbage leaves and basons

23 Two fine white pierced plates and 6 boxes

24 Eight octagon tea cups and saucers, and a tea pot OLD PATTERN

25 Ditto

26 Three figures of the Italian theatre, and two lemons for desart

27 Two very fine BLACK FIGURES of an Indian prince and a queen

28 Two oval dishes third size, 2 ditto fourth size, and 4 ditto fifth size, scollopt

29 Twelve table plates silver shaped

30 Two small sauce boats and plates, green handles

31 A compleat set of 8 tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate enamelled in flowers

32 A fine tureen in the form of A RABBIT AS BIG AS THE LIFE in an oval dish

33 Two quart, 2 pint and two half pint mugs

34 Two fine large porringers and covers

35 Six fine water cups and saucers scollopt edges

36 A figure of a NUN READING, and two small figures of the sciences sitting

37 Eight small tea cups and saucers, 8 small handled cups, a plate with green leaves and a cream ewer nurl'd

38 Twelve octagon tea cups and saucers, and a tea pot OLD PATTERN

39 Ditto

40 A pair of fine TOILET CANDLESTICKS ornamented with birds, flowers, &c.

41 One dish fourth size, and 4 ditto fifth size scollopt

42 Four dishes fifth size SAME PATTERN

43 Twelve desart plates

44 A figure of a fidler, one ditto of a Savoyard, and one ditto of a Dutchman dancing

45 Four small busts of gods and goddesses and 2 swans for desart

46 Four small cabbage leaves, 2 old leaves and 2 scollopt compotiers GREEN LEAVES

47 Four fine large sunflower leaves

48 Four fine large fig leaves

49 A compleat set of 8 tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate, all enamelled in flowers

50 A very fine tureen in the form of a HEN AND CHICKENS BIG AS THE LIFE, in a beautiful dish ornamented with sunflowers, &c.

51 Ditto

52 Four round dishes wrought pattern enamell'd with fables and gilt edges

53 Ditto

54 Nine table plates the SAME PATTERN

55 Two small sauce boats and plates silver shape

56 Three figures of the Italian theatre, and two lemons

57 A large cabbage leaf and bason in purple, 2 vine leaf dishes, 2 half round compotiers with insects, and 4 ditto tyger and rock pattern

58 Two large sunflower leaves and two sunflowers to ditto

59 Four small sunflower leaves and four chickens FOR DESART

60 Four fine large roses and four leaves to ditto for desart

61 Four small figures of the seasons for desart

62 One dish third size, 2 ditto fourth size, and 2 ditto fifth size, OVAL scollopt with flowers

63 Thirteen damask'd soup plates, enamell'd with 5 groupes of flowers

64 Two small saucers and plates green handles

65 Ditto

66 Two fine CARPS and DISHES to ditto

67 A compleat set of 8 tea cups and saucers, 8 coffee cups, a tea pot and stand, a slop bason, a sugar bason, a cream ewer, and a plate

68 A very beautiful groupe of figures representing EUROPE and ASIA

69 Two ditto AFRICA and AMERICA

70 Two quart, two pint and two half pint mugs

71 Four small cabbage leaves, 2 old leaves, and 2 scollopt compotiers green leaves

72 Two small fig leaves and 2 lemons for desart

73 Two ditto, and two roses for desart

74 Two fine PARTRIDGES

75 Two ditto

76 Two fine dishes TO DITTO ornamented with corn

77 Eight tea saucers, 8 tea cups, a slop bason, a plate, a cream ewer, and a white sugar dish

78 Ditto

79 Two fine EELS and two DISHES to ditto

80 A scollopt deep fruit basket FINE OLD PATTERN, and four white vine leaf dishes

81 Twelve fine desart plates in flowers

82 Twelve table knives and 12 three pronged forks mounted with silver in a shagreen case

83 Two fine large cabbage leaves and two large melons to ditto

84 Four fine deep vine leaf dishes for desart

85 Ditto

86 Two fine basons and covers green handles

87 Ditto

88 A fine large figure of a woman sitting with a basket, one ditto of the Italian theatre and 1 ditto of the seasons

89 Eight large octagon tea cups and saucers, and a tea pot
90 Twelve octagon tea cups and saucers, and a tea pot
91 One dish 1st size, 4 ditto 2d size, scollopt enamel'd INDIA PLANTS
92 Twelve table plates SAME PATTERN
93 Two large sauce boats and plates, green handles
94 Four fine DUCKS in different postures
95 Two fine PARTRIDGES
96 Ditto
97 Two exceeding fine high figures of MERCURY and JUPITER
98 One dish 2d size, 2 ditto 3d size, and 2 ditto 5th OVAL old pattern
99 Seventeen table plates SAME PATTERN
100 Two nurl'd basons and 2 eight square ditto, old pattern
101 Two large porringers scollopt edges
102 A figure of a nurse and child, 2 ditto of the Italian theatre and 2 pomatum pots
103 Six small octagon cups and saucers in purple
104 Four fine leaves and 4 cabbage lettice
105 Four fine coss lettice and 4 leaves

Eighth Day's Sale, TUESDAY, MARCH 18

1 One dish 2d size, 2 ditto 3d size, 2 ditto 4th, and 2 ditto 5th size oval of the fine old pattern
2 Eighteen desart plates THE SAME PATTERN
3 Two small sauce boats and plates green handles
4 Twelve octagon tea cups and saucers, and a tea pot OLD PATTERN
5 Six tea cups and saucers ditto and a tea pot OLD PATTERN
6 Four small figures of the SCIENCES for desart
7 Ditto
8 A scollopt dish in flowers, and 4 compotiers PHEASANT and WHEATSHEAF
9 Two large scollopt compotiers OLD PATTERN and 6 roses
10 Four fine cabbage leaves
11 Two fine small fig leaves and 2 cabbage lettices
12 A compleat set of 8 tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer, and a plate enamelled in flowers
13 A ROUND DISH 3d size, 2 ditto fifth size, and 2 OVAL ditto 5th size, wrought pattern with flowers

14 Four fine dishes 5th size, ROUND wrought pattern in fables and gilt edges

15 Two sauce boats and plates green handles

16 Two quart, 2 pint, and 2 half pint mugs

17 Two fine porringers and covers scollopt edges

18 A shepherd playing on a flute, a fidler and a man dancing, THE LAST BROKE

19 Eight large octagon tea cups and saucers, and a large tea pot

20 Eight tea cups and saucers, 8 handled cups, a tea pot and stand, a slop bason, a sugar bason, a cream ewer, a plate, and a spoon boat, scollopt in flowers and green leaves

21 Twelve table knives and 12 forks mounted with silver in a shagreen case

22 FOUR SMALL CUPIDS FOR DESART, and two pomatum pots

23 A large cabbage leaf and bason in purple, two small cabbage leaves, two half round compotiers YELLOW GROUND, and 4 compotiers PHEASANT PATTERN

24 Four deep vine leaf dishes FOR A DESART

25 Four fine artichoaks TWO SIZES

26 Two fine pine apples

27 Two quart, two pint, and two half pint mugs

28 Six round water cups and saucers

29 Eight octagon tea cups and saucers, and a tea pot OLD PATTERN

30 Ditto

31 A large cabbage leaf, 2 scollopt compotiers, and 2 heart shaped compotiers FINE OLD PATTERN

32 Four fine small cabbage leaves for desart

33 A compleat set of 8 tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate enamelled with figures

34 Three very fine figures of a man playing on the salt box, and a man and a woman dancing

35 Four small cabbage leaves, two fine old leaves, and two scollopt compotiers, with green leaves

36 Two large scollopt compotiers, and 6 roses for desart

37 Four fine apples and four leaves for desart

38 Two small fig leaves and two cabbage lettices

39 Twelve octagon tea cups and saucers in purple

40 Ditto

41 A very fine tureen in the form of a RABBIT AS BIG AS LIFE, in a fine OVAL DISH

42 Two large silver shaped sauce boats and plates
43 Three figures of the Italian theatre
44 A fine figure of a SPANISH SPORTSMAN, and a LEDA with A SWAN
45 One dish 3d size, two ditto 4th size, and two ditto 5th size ROUND SCOLLOPT INDIA PLANTS
46 Ten fine scollopt table plates WITH INSECTS
47 Two small sauce boats and plates green handles
48 Six octagon tea cups and saucers, and a tea pot
49 Ditto
50 A pair of curious TOILET CANDLESTICKS ornamented with birds, &c.
51 A compleat set of 7 beautiful jars and beakers, with flowers and gilt edges, FOR A CABINET
52 A large cabbage leaf, two star compotiers, and two heart shaped ditto
53 TWO PARTRIDGES
54 Two ditto
55 TWO DISHES TO DITTO
56 A compleat set of 8 tea cups and saucers, 8 coffee cups, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate, all in flowers
57 One ROUND dish 3d size, 2 ditto 4th size, 2 ditto OVAL 4th size WROUGHT PATTERN, with landskip and figures
58 Four fine octagon sallad dishes, old partridge pattern and border
59 Two small silver shaped sauce boats and plates
60 A very curious TUREEN in the form of a BOAR'S HEAD, and a beautiful dish to ditto WITH PROPER ORNAMENTS
61 Two fine round basons, covers and plates
62 Three small ditto
63 Eight small tea cups and saucers, 8 small handled cups, a tea pot and stand, a plate, a cream ewer, and a spoon boat, scollopt
64 Two fine figures of APOLLO and DIANA
65 Two fine basket work'd dishes, and two fine deep vine leaf dishes
66 Twelve fine desart plates, chased and enamelled with flowers
67 Six small Cupids representing LOVE IN DISGUISE, for a desart
68 Two quart, 2 pint, and two half pint mugs
69 Two fine large porringers and covers SCOLLOPT EDGES
70 Four fine DUCKS in different postures
71 A beautiful GROUPE OF FIGURES representing the rape of the Sabines

72 Eight tea cups and saucers, a tea pot and stand, a sugar bason, a cream ewer and a plate, all nurl'd

73 Three figures of the Italian theatre, and 2 fine pomatum pots

74 TWO FINE EELS AND TWO CURIOUS DISHES

75 A compleat set of 8 tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate

76 A large cabbage leaf and bason, 4 old leaves and 4 compotiers

77 Two fine large cabbage leaves and 2 fine large melons

78 Six water cups and saucers, scollopt edges

79 Eight small tea cups and saucers, 8 small chocolate cups and saucers, scollopt

80 A beautiful perfume pot, WITH 3 LITTLE CUPIDS gathering flowers

81 Five OVAL DISHES 3d size fine old pattern

82 Seven table plates old pattern, and 2 sauce boats and plates OF TWO SIZES

83 Two quart, 2 pint, and 2 half pint mugs

84 Two fine large figures of DIANA and a SATURN

85 Two fine small porringers and covers gilt edges

86 Ditto

87 Six tea cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate, nurl'd, old pattern

88 Eight large octagon tea cups and saucers, and a small tea pot old sprig pattern

89 A nurse and child, and 2 small figures

90 A scollopt fruit basket, and 4 fine white vine leaf dishes

91 Four small cabbage leaves

92 Two fine ARTICHOAKS

93 Ditto

94 Four fine dishes with green leaves

95 Two small sauce boats and plates, sprig handles

96 Two fine figures of A MAN and A WOMAN playing on the flute and guitar

97 Two fine basons, covers and plates

98 Eight tea cups and saucers, a tea pot and stand, a small slop bason, a sugar bason and a cream ewer NURL'D old pattern

99 Two nurl'd basons and 2 eight square ditto old pattern WITH INSECTS

100 Twelve tea cups and saucers, octagon in flowers, and a tea pot old pattern

101 A beautiful GROUPE OF FIGURES of a man and woman dancing
102 Two fine small basons, covers and plates
103 A nun reading and 2 small figures of the seasons
104 Four fine leaves and 4 cabbage lettices

Ninth Day's Sale, WEDNESDAY, MARCH 19

1 Ten chocolate cups and saucers, and a cream ewer NURL'D
2 Twelve ditto
3 Four small figures and 2 fine lemons
4 A small desart service, *viz.* a fine double leaf dish, 2 vine leaf ditto and 2 deep scollop'd compotiers
5 Two fine small cabbage leaves and 2 lettices
6 Eight tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate IN FLOWERS
7 An OVAL DISH, 3d size, 2 ditto 4th size, and 2 DITTO ROUND 4th size wrought pattern
8 Two silver shaped sauce boats and plates
9 Two quart, 2 pint, and 2 half pint mugs
10 Two fine figures PLAYING ON A VIOLIN AND THE GUITAR
11 A double leaf dish, 4 old leaves and 4 scollop'd compotiers
12 Two small fig leaves and 2 cabbage lettices for desart
13 Six tea cups and saucers, 6 chocolate cups and saucers, 6 handled cups, a tea pot and stand, a small slop bason, a sugar bason and a cream ewer NURL'D
14 Six octagon tea cups and saucers in flowers, and a tea pot old pattern
15 A fine tureen in the form of A DOUBLE PIGEON BIG AS THE LIFE in a fine basket work dish
16 Two small sauce boats with green handles and plates
17 Two fine porringers with birds
18 A fine figure of a woman with a basket, and 2 small ditto AFTER TENIERS
19 One large scollop'd compotier and 4 heart shaped ditto OLD PATTERN
20 Four fine deep vine leaf dishes
21 Two very fine ICE PAILS chased with grapes and vine leaves
22 Four fine OVAL DISHES 3d size INDIA PLANTS
23 Two large sauce boats and plates
24 Two fine basons and covers

25 Three pint and 2 half pint mugs, DIFFERENT

26 A beautiful round TUREEN AND DISH, with green handles finely enamell'd with flowers

27 A curious ink stand compleat finely enamell'd with flowers

28 Eight tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate enamell'd WITH BIRDS

29 Two fine figures of A COBLER AND HIS WIFE

30 A double leaf dish, 4 old leaves and 4 scollopt compotiers

31 Four fine deep vine leaf dishes

32 Eight tea cups with handles and saucers, 6 chocolate cups and saucers, 8 handled cups and a cream ewer scollopt

33 TWO FINE EELS AND 2 CURIOUS DISHES

34 Two very fine collyflowers and 2 plates

35 Two quart, 2 pint, and 2 half pint mugs

36 Four figures of the seasons for desart

37 Eight octagon tea cups and saucers, a small tea pot and stand and a sugar dish

38 Ditto

39 Two round dishes 4th size, and 4 ditto 5th size fine wrought pattern

40 Six round water cups and saucers

41 A scollopt deep fruit basket OLD PATTERN and 4 white vine leaf dishes

42 Four small cabbage leaves for desart

43 Eight tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate enamell'd in figures

44 A fine figure of A COOK and 1 ditto of A FISHERMAN

45 Two dishes 4th size, and 4 ditto 5th size OVAL SCOLLOPT

46 A pair of fine TOILET CANDLESTICKS with flowers and birds

47 Eight tea cups and saucers, 8 handle cups, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate ALL NURL'D CHINESE ARMS

48 A figure of the Italian theatre, and 2 fine lemons

49 Four small cabbage leaves and a large cabbage leaf and bason

50 A VERY FINE BEAUTIFUL HIGH JARR, WHITE EMBOSS'D WITH FLOWERS and richly gilt

51 Four very fine DUCKS for desart in different postures

52 Four small cabbage leaves, 2 old leaves and 2 scollop'd compotiers for desert

53 Twelve desart plates
54 Four Cupids for a desart
55 Two fine large porringers ROUND EDGES
56 Two fine small basons, covers and plates
57 Four small roses and 4 leaves to ditto for desart
58 A LARGE BEAUTIFUL PERFUME POT chased and gilt, enamell'd with flowers with a figure representing MELEAGER WITH A BOAR'S HEAD
59 ONE DITTO with a figure representing ATALANTA and her dog
60 Eight tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate IN FIGURES
61 A fine small oval tureen and dish sprig handles enamelled in flowers
62 Two small sauce boats and plates
63 Two large ditto
64 Eight tea cups and saucers, 8 handled cups, a tea pot and stand, a small slop bason, a sugar bason and a cream ewer nurl'd
65 TWO FINE FIGURES OF A RIVER GOD AND A RIVER GODDESS
66 Three small figures of the Italian theatre
67 Four fine apples and four leaves for a desart
68 Two fine CARPS and 2 fine oval dishes to ditto
69 Two large silver shaped sauce boats and plates
70 An oval scollopt compotier, 4 large scollopt ditto, and 4 heart-shaped ditto FINE OLD PATTERN
71 Two small fig leaves and two fine cabbage lettices
72 Two fine PARTRIDGES for desart
73 Two ditto
74 An oval dish second size, 2 ditto third size, 2 ditto fourth size SCOLLOPT with India plants
75 Twelve table plates SAME PATTERN
76 Two small sauce boats and plates
77 Two figures of a SHEPHERD and a SHEPHERDESS
78 Two small porringers and covers
79 Two small round basons, covers and plates
80 An ESPARGNE, finely ornamented with flowers, figures, &c. on a glass stand
81 Eight tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate, all strawberry pattern
82 Three figures of the Italian theatre
83 Two fine pierced baskets with handles

84 Four small melons for desart
85 Four small figures of the sciences, and 2 pomatum pots
86 Six chocolate cups and small saucers and a cream ewer
87 Eight octagon tea cups and saucers, and a tea pot
88 A large scollopt compotier green leaves, 2 large scollopt ditto, and two heartshaped ditto old pattern
89 One dish fourth size, and four ditto fifth size SCOLLOPT enamell'd with flowers
90 Two large sauce boats and plates
91 Two small ditto
92 Two porringers and covers
93 Two very beautiful groupes of figures, one of A MAN AND A WOMAN WITH A BIRD'S NEST, the other its companion WITH A BIRD CAGE
94 Two fine small ICE PAILS chased
95 Four scollopt compotiers with green leaves and 4 small scollopt ditto
96 Eight small tea cups and saucers, 8 large handled cups, a tea pot and stand, a slop bason, a sugar bason, a cream ewer, a plate and a spoon boat, scollopt with flowers and green leaves
97 Two fine basket work dishes, and 2 deep vine leaf dishes
98 Four small melons for desart
99 Two ten square basons of the flaming tortoise pattern, and 2 ditto butterfly ditto
100 Twelve tea cups and saucers octagon in flowers, and a tea pot old pattern
101 A figure of a nun reading, and 2 small figures of the sciences
102 Four small melons for desart
103 Seven handled tea cups and saucers OCTAGON IN PURPLE landskip and fables
104 Four fine leaves and four cabbage lettices

Tenth Day's Sale, THURSDAY, MARCH 20

1 A set of five oval dishes, 3 SIZES old pattern
2 Three figures of the Italian theatre, and two pomatum pots
3 Eight small tea cups and saucers, a plate and a cream ewer, scollopt
4 A large scollopt compotier, 2 star ditto, 2 heart shaped ditto and 4 small silver shaped dishes IN FLOWERS
5 Four small Cupids, LOVE IN DISGUISE, for desart

6 Two fine fig leaves and 2 cabbage lettices for ditto
7 A large round dish, 2 ditto less, 2 oval ditto, and 4 sallad dishes
8 Twelve fine soup plates
9 Two small sauce boats and plates
10 Two ditto
11 Two fine porringers and covers in flowers and gilt edges
12 A fine figure of a FISHERMAN, 1 ditto of an INDIAN PRINCE and a RELIGIOUS FIGURE
13 Six octagon tea cups and saucers, a tea pot and stand, and a sugar dish
14 An oval dish, 2 large scollopt compotiers, and 2 heartshaped ditto FINE OLD PATTERN
15 A compleat set of 8 tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate, all ENAMELLED IN BIRDS
16 Two octagon sallad dishes, and 2 round basons OLD JAPAN PATTERN
17 Two basons and covers with green handles
18 Four scollopt compotiers, and 4 small ditto for desart
19 Four fine APPLES for desart
20 Four small busto's of the seasons, and four swans for DESART
21 A fine small OVAL TUREEN and DISH, sprig handles enamelled with flowers
22 Two small sauce boats and plates
23 Two quart, 2 pint and 2 half pint mugs
24 A compleat set of 8 tea cups and saucers with handles, eight handled cups and 8 saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer, a plate and a spoon boat, all scollopt
25 Three figures of an Italian doctor, a Chinese mask, and a beggar
26 A beautiful LARGE GROUPE and three Cupids
27 Twelve table knives and forks 3 pronged mounted in silver in a shagreen case
28 A beautiful tureen in the form of a HEN AND CHICKENS BIG AS LIFE in a fine dish ornamented
29 Twelve soup plates scollopt OLD PATTERN
30 Two small silver shaped sauce boats and plates
31 Two porringers and covers GILT EDGES
32 Six tea cups and saucers, a tea pot and stand, a small slop bason, a sugar bason, a cream ewer, and a plate NURL'D
33 Eight octagon tea cups and saucers, and a teapot
34 Two large cabbage leaves, and two large melons

35 Four fine small melons for desart
36 Two curious pierced baskets with handles
37 Two fine figures playing on the violin and the guitar
38 Two exceeding fine COLLYFLOWERS and plates
39 A pair of fine TOILET CANDLESTICKS, with flowers and birds
40 Two fine EELS and two dishes
41 Six round water cups and saucers
42 Eight tea cups and saucers, 8 handled cups and saucers, a slop bason, a sugar bason, a cream ewer, a plate and a spoon boat SCOLLOPT
43 Four small figures of the sciences, and two small melons
44 A compleat set of 8 tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate all enamell'd
45 Four cabbage leaves, 2 old leaves and 2 compotiers green leaves
46 Twelve desart plates OLD PATTERN
47 Two fine large ICE PAILS
48 A large and beautiful BEAKER, finely GILT and ENAMELL'D WITH BIRDS
49 Four oval dishes 2 sizes in flowers
50 Two silver shaped sauce boats, and plates
51 Two quart, two pint, and two half pint mugs
*51 A large high WHITE VASE CURIOUSLY EMBELLISH'D WITH laurel leaves
52 A fine large ROUND TUREEN and COVER sprig handles, and a dish
53 Twelve fine SOUP PLATES in flowers
54 Four small figures of the seasons for desart
55 Six tea cups and saucers, a tea pot and stand, a slop bason, a sugar bason and a cream ewer OCTAGON RED PANNEL PATTERN
56 Two fine figures of A COBLER AND HIS WIFE
57 Two fine small basons, covers and plates
58 Two fine ICE PAILS enamell'd in flowers
59 A fine TUREEN in the form of a DOUBLE PIGEON BIG AS THE LIFE in a white basket work dish
60 Two very fine TOILET CANDLESTICKS with birds and flowers
61 A curious small PERFUME POT supported by a FINE FIGURE OF A WOMAN
62 A double leaf dish, 2 vine leaf dishes and 2 scollopt compotiers for desart
63 Four small sun flower leaves and 4 CHICKENS FOR A DESART
64 Four SMALL MELONS for ditto

65 Six small figures LOVE IN DISGUISE for desart

66 Twelve fine desart plates chased in flowers

67 Eight large tea cups with handles, and 8 large saucers, eight small handled cups and large saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer, a plate and a spoon boat, scollop'd in flowers

68 A pair of fine PARTRIDGES for desart

69 Ditto

70 Two small fig leaves, and two cabbage lettices

71 Four fine artichoaks

72 Six octagon tea cups and saucers, and a tea pot

73 Ditto

74 A fine figure of A WOMAN WITH A BASKET, one ditto of the Italian theatre AND A MAN DANCING

75 A compleat set of 8 tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer, and a plate

76 A set of five table dishes TWO SIZES with INDIA PLANTS

77 Two large silver shaped sauce boats and plates

78 Four fine bustos of the heathen gods for desart, and 2 fine pomatum pots

79 Two quart, two pint, and two half pint mugs with birds

80 Four small DUCKS in different postures

81 Four fine apples, and 4 leaves to ditto, FOR DESART

82 Ten fine desart plates scollopt with INDIA PLANTS

83 Eight small cups and saucers, 8 large handle cups, a plate and a cream ewer, scollopt

84 Four figures of the sciences for desart

85 Ditto

86 Two very fine figures of JUNO and MINERVA, and 2 small Cupids

87 Six tea cups and saucers, 6 chocolate cups and saucers, 6 handle cups, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate, old Japan pattern

88 Six chocolate cups and saucers, a sugar dish, and a cream ewer, the CHINESE ARMS

89 A beautiful GROUPE OF FIGURES representing the rape of the Sabines

90 A set for a chimney piece or a cabinet, consisting of 7 JARS and BEAKERS, BEAUTIFULLY ENAMELLED WITH FLOWERS, and the beakers filled with flowers AFTER NATURE

91 A compleat set of 8 tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate IN FLOWERS

92 An oval scollopt compotier, 2 large scollopt ditto, 2 small scollopt ditto, 2 ditto less, and 2 heart shaped ditto

93 Four fine deep vine leaf dishes in flowers

94 Four small roses and 4 leaves for desart

95 TWO FINE HARES, A COW, A BULL, A CALF, AND A LAMB

96 Two fine porringers and covers gilt edges

97 Two fine round basons, covers and plates

98 Six small tea cups and saucers, 6 handled cups, a tea pot and stand, a slop bason, a sugar bason, and a cream ewer NURL'D

99 Two octagon bowls HOB IN THE WELL, and two ten square ditto

100 Four small figures of the sciences, and 2 melons for desart

101 Twelve tea cups and saucers octagon enamelled in purple

102 Four fine large APPLES for desart

103 Two small figures of a Chinese, 1 ditto of the sciences, and 2 small melons for a desart

104 Four fine leaves and 4 cabbage lettices

105 Ditto

Eleventh Day's Sale, FRIDAY, MARCH 21

1 Six tea cups and saucers, a tea pot and stand, a slop bason, a sugar bason, and a cream ewer

2 Six small figures

3 A set of oval table dishes, 3 SIZES old pattern

4 Twelve table plates TO DITTO

5 Nine plates TO DITTO

6 Two silver shaped sauce boats and plates

7 Two quart, 2 pint, and 2 half pint mugs in flowers

8 Two fine porringers with covers

9 Two fine large round basons, covers and plates, enamelled in flowers

10 An oval compotier, 2 large ditto, 4 small ditto, and 2 heart shaped ditto for desart

11 One scollopt compotier, and 4 heart shaped ditto OLD PATTERN

12 Four small MELONS for desart

13 A LARGE AND beautiful figure REPRESENTING TASTE

14 A compleat set of 8 tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate all OLD pattern

15 Five oval dishes finely enamelled with INDIA PLANTS
16 Four leaves and 4 cabbage lettices
17 Two large sauce boats and plates silver shaped
18 Two quart, two pint, and two half pint mugs IN FLOWERS
19 Two fine porringers with insects
20 Two small basons, covers and plates
21 Six round water cups and saucers
22 Two fine figures, A MAN AND A WOMAN in a Turkish dress
23 A LARGE AND beautiful figure REPRESENTING FEELING
24 A large scollopt compotier, 4 heart shaped ditto, 2 large sun flower leaves, and two cabbage leaves, for DESART
25 Four old leaves, and 2 small cabbage leaves for ditto
26 Two curious PINE APPLES for desart
27 Four small figures of the seasons for desart, and two pomatum pots
28 Eight tea cups and saucers, 8 handled cups, a sugar bason, a cream ewer, a plate, and a spoon boat
29 A beautiful GROUPE of 3 Cupids
30 A compleat set of eight tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate, all in flowers
31 Four scollopt dishes with flowers
32 Two sauce boats and plates silver shaped
33 Two fine small ICE PAILS with flowers
34 A LARGE AND beautiful figure, representing SMELLING
35 Eight tea cups and saucers, a tea pot and stand, a slop bason, a sugar bason and a cream ewer, OCTAGON
36 Four small figures
37 Four small cabbage leaves, and two scollopt compotiers for DESART
38 Four small cabbage leaves for desart
39 Four small melons for ditto
40 Two fine CANDLESTICKS, one representing WINTER, and the other SPRING
41 Two ditto, SUMMER and AUTUMN
42 A large round dish, two ditto less, and two oval ditto wrought pattern
43 Two large sauce boats and plates silver shaped
44 Two quart, two pint, and two half pint MUGS in flowers
45 Two fine large porringers and covers

46 Two round basons, covers and plates
47 Four small figures
48 Twelve tea cups and saucers and a tea pot and stand in flowers
49 Ditto
50 A LARGE AND beautiful figure representing SEEING
51 Two ICE PAILS, finely gilt and chased with grapes and vine leaves
52 A compleat set of 8 tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate STRAWBERRY PATTERN
*52 A large and curious TUREEN, in the shape of a SWAN
53 Two very fine carps and dishes
54 Two sauce boats silver shaped, and two plates to ditto in flowers
55 Two small cabbage leaves and two fine cabbage lettices
56 A star compotier, 4 old leaves, and 4 small silver shaped dishes in flowers
57 Four fine large apples for desart
58 Two roses and two leaves for ditto and two pomatum pots
59 A large oval dish, 2 ditto less, and 2 round ditto wrought pattern and flowers
60 Two porringers and covers
61 Two porringers and covers
62 Two quart, 2 pint, and 2 half pint mugs in flowers
63 A LARGE AND beautiful figure representing HEARING
64 Two fine porringers and covers, in flowers
65 Two fine basons, covers and plates
66 Six tea cups and saucers, 6 large cups, and a cream ewer NURL'D
67 Twelve desart knives and 12 ditto forks in a shagreen case
68 Two fine small fig leaves and 2 lettices
69 A fine tureen in the form of a DOUBLE PIGEON BIG AS THE LIFE in a fine basket work'd dish
70 Two fine basons and covers, sprig handles and plates
71 Three figures of the Italian theatre and 1 pomatum pot
72 Eight tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate STRAWBERRY PATTERN
73 Two exceeding fine coss lettices, and 2 leaves to ditto
74 Two fine ARTICHOAKS for desart
75 Two ditto

76 A most magnificent HIGH JAR embossed with white flowers and gilt

77 Eight tea cups and saucers, and a tea pot

78 Seven octagon handled cups and saucers, a tea pot, a slop bason, a sugar bason, and a cream ewer

79 A double leaf dish, 2 vine leaf dishes, and 2 scollopt compotiers in flowers

80 Three small figures of the Italian theatre

81 A compleat set (FOR A CHIMNEY OR A CABINET) of 7 JARS and BEAKERS gilt and enamelled with flowers

82 A round TUREEN AND COVER, sprig handles, AND A DISH TO DITTO in purple flowers

83 Ten large octagon soup plates fine old pattern

84 Two porringers and covers

85 Two quart, 2 pint, and 2 half pint mugs IN FLOWERS

86 Three very fine musical figures

87 Two fine PARTRIDGES, and a DISH ornamented with corn, &c.

88 Ditto

89 Four very fine DUCKS

90 Ditto

91 Eight small tea cups and saucers, and 6 small chocolate cups and saucers scollopt

92 A magnificent PERFUME POT, IN THE FORM of a PIGEON HOUSE with pigeons, a fox, &c.

93 A double leaf dish, 4 old leaves, and 4 scollopt compotiers

94 Two fine porringers and covers in flowers and gilt edges

95 Two fine small round basons and covers

96 Two fine small ICE PAILS, chased in flowers

97 Eight cups and saucers, a small slop bason, a plate, a tea pot, a cream ewer, and a white sugar dish

98 Four fine small MELONS, for desart

99 Four fine APPLES ditto

100 One large oval dish, and 4 ditto less, with INDIA PLANTS

101 Twelve octagon tea cups and saucers of 3 DIFFERENT PATTERNS

102 Six handled tea cups and saucers, 6 large ditto, a tea pot and stand, a slop bason, a sugar bason, a cream ewer, a plate and a spoon boat

103 A figure of a FISHERMAN with his net, and 2 figures in TURKISH DRESSES

Twelfth Day's Sale, SATURDAY, MARCH 22

1 Eight tea saucers, 8 coffee cups, a slop bason and plate, a tea pot and cream ewer, and a white sugar dish and cover

2 Twelve tea cups and saucers and a tea pot

3 Two figures of a mapseller and a carpenter with his tools

4 Eight tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a sugar bason, a slop bason, a cream ewer and a plate in flowers

5 A service of NINE SCOLLOPT DISHES enamelled in flowers

6 Twelve fine table plates WITH INSECTS

7 Two sauce boats and plates silver shaped in flowers

8 Two quart, 2 pint, and two half pint mugs

9 Two fine porringers and covers, with birds

10 Two fine small basons and covers

11 Ditto

12 Four small figures and 2 lemons

13 Ditto

14 A scollopt fruit basket and 4 vine leaf dishes

15 Two fine large cabbage leaves, and 2 fine large melons to ditto, FOR DESART

16 Four fine small melons, for desart

17 Two figures of a MAN AND A WOMAN playing on the guitar and german flute

18 Six round water cups and saucers

19 Twelve large cups and saucers and a large tea pot

20 Ditto

21 A double leaf dish, 2 vine leaf dishes, 2 scollopt compotiers, and 4 ditto OLD PATTERN

22 Two small fig leaves and 2 cabbage lettices

23 Four fine large roses and leaves for desart

24 A fine round tureen and cover, sprig handles, and a dish in FLOWERS

25 Eight damask'd soup plates with flowers

26 Two sauce boats and plates silver shaped

27 Two ditto with green handles

28 Six mugs of three different sizes

29 Two fine large porringers and covers, with flowers

30 Two fine small basons, covers and plates

31 Eight tea cups and saucers with handles, 8 handled cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer, a plate, and a spoon boat scollopt

32 Eight large tea cups and saucers, 8 large handled cups, a tea pot, a cream ewer, and a plate SAME PATTERN

33 A pair of curious TOILET CANDLESTICKS with birds and flowers

34 Four small figures of the arts standing on fine gilt pedestals

35 Ditto

36 Two fine basket work'd dishes with green leaves, and 2 vine leaf dishes in flowers for desart

37 Four small melons for desart

38 Eight tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a sugar bason, a slop bason, a cream ewer, and a plate, ALL IN FLOWERS

39 Ditto

40 Two large sauce boats and plates, with green handles

41 Ditto

42 Two very fine large ICE PAILS

43 A very fine tureen in the form of a RABBIT BIG AS LIFE, in a fine oval dish

44 Two large sauce boats and plates GREEN HANDLES

45 Ditto

46 Six figures, LOVE IN DISGUISE, for desart

47 Four small Cupids for ditto, and two lemons

48 A double leaf dish, 2 large sunflower leaves and 2 small cabbage leaves for desart

49 Four fine deep vine leaf dishes

50 Ditto

51 Twelve octagon tea cups and saucers in purple

52 Ditto

*52 A large and beautiful WHITE VASE CURIOUSLY DECORATED AND EMBOSSED WITH laurel leaves

53 Two fine round pierced baskets with handles

54 Two very fine COLLYFLOWERS and 2 plates to ditto

55 Six round water cups and saucers in flowers

56 Eight tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate, all enamell'd with birds

57 A compleat set ditto of the STRAWBERRY PATTERN

58 A set of 5 round scollopt table dishes enamell'd in flowers

59 Eight damask'd table plates with flowers

60 Two large sauce boats and plates GREEN HANDLES

61 Two small ditto

62 Two quart, two pint, and two half pint mugs OLD STORK PATTERN
63 Two fine porringers and covers with insects
64 Two fine round basons, covers and plates
65 Ditto
66 Two fine EELS and 2 DISHES to ditto
67 Two large sauce boats and 2 plates
68 Ditto
69 Four fine ducks for desart
70 Four fine deep vine leaf dishes for desart
71 Two fine round PIERCED BASKETS with two handles
72 Twelve scollopt desart plates curiously enamell'd with EXOTICK PLANTS
73 Four fine artichoaks for desart
74 Eight tea cups and saucers, 8 chocolate cups and saucers and a cream ewer scollopt
75 Eight octagon tea cups and saucers, a tea pot and a sugar bason old sprig pattern
76 Two figures after TENIERS, 2 dogs and 2 pomatum pots
77 Four fine apples FOR DESART
78 Ditto
79 Four fine oval dishes fifth size, scollopt and flowers
80 One large and 4 smaller round dishes THE SAME PATTERN
81 A very fine PERFUME POT with three little Cupids gathering flowers
82 Two fine figures of a COBLER and HIS WIFE
83 A fine basket work'd dish with green leaves, 4 fine scollopt dishes with green handles, and four smaller ditto for desart
84 Twelve desart plates finely chased with flowers
85 Two small fig leaves and two cabbage lettices
86 Four small melons for desart
87 Four small figures of Cupids for desart and two lemons
88 Two PARTRIDGES
89 Ditto
90 Two fine CARPS and two DISHES to ditto
91 Two small sauce boats and plates
92 Eight tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate, ENAMELL'D WITH FLOWERS
93 Four dishes FIFTH SIZE, wrought pattern, in landskip and gilt edges

94 TWELVE FINE TABLE PLATES TO DITTO
95 Two quart, two pint, and two half pint mugs
96 Two fine large porringers and covers with birds
97 Two fine large basons and covers and plates
98 Six tea cups and saucers with handles, six handled cups scollopt and a cream ewer
99 Nine fine scollopt compotiers for DESART of different shapes and patterns
100 Four figures of the sciences and two lemons
101 Two porringers and covers enamell'd in flowers
102 Ten large octagon chocolate cups and saucers, WHEATSHEAF AND PHEASANT
103 Two figures of the seasons, two ditto of the arts and two ditto of the chinese standing
104 Four leaves and four cabbage lettices
105 Ditto

Thirteenth Day's Sale, MONDAY, MARCH 24

1 Four small figures of the sciences and 2 lemons
2 Eight tea cups and saucers, a small bason, a sugar bason and a plate NURL'D open partridge
3 One old leaf bason and plate, and 4 compotiers with green leaves
4 Four fine large APPLES, for desart
5 Two small fig leaves and 2 cabbage lettices
6 Eight tea cups and saucers, 8 chocolate cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and plate nurl'd old pattern
7 A fine figure of a FISHERMAN with a basket on his back, and 2 ditto of the Italian theatre
8 Two oval dishes, and 1 small round ditto wrought pattern enamell'd in landskip, &c.
9 Two large sauce boats and plates
10 Two quart, 2 pint, and 2 half pint mugs
11 Two fine porringers scollopt edges and covers with birds
12 Two fine small round basons, covers and plates
13 A large sun flower leaf, 2 small ditto and 2 chickens, a fig leaf, a small oval dish and 2 small ditto
14 A set of 8 tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate, all in flowers

15 A curious GROUPE OF a man and woman dancing
16 Eight small caudle cups and saucers NURL'D in flowers and 2 pomatum pots
17 Two very fine large ICE PAILS, 1 with insects and the other in flowers
18 Two fine SCOLLOPT DISHES with flowers and 2 BASONS old japan pattern
19 Twelve octagon tea cups and saucers and a tea pot
20 Four small figures of the SCIENCES and 2 lemons for desart
21 Ditto
22 Eight tea cups and saucers, 8 coffee cups, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate, all in flowers
23 Two fine small ICE PAILS in flowers
24 A pair of very fine TOILET CANDLESTICKS with birds and flowers
25 An old leaf bason and plate, 4 compotiers, WHEAT SHEAF AND PHEASANT
26 Four fine deep vine leaf dishes with flowers
27 Four small melons for desart
28 Four large roses and 4 leaves
29 Two beautiful COLLY-FLOWERS and plates
30 Six round water cups and saucers in flowers
31 Four figures of 2 MEN and 2 WOMEN playing on different instruments
32 A beautiful small OVAL TUREEN AND DISH sprig handles and flowers
33 Two large sauce boats and plates green handles and flowers
34 Two quart, 2 pint, and 2 half pint mugs with birds and flowers
35 Two porringers and covers gilt and enamell'd with insects
36 Two fine basons with covers and plates
37 A set of 8 tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a sugar bason, a slop bason, a cream ewer and a plate, all ENAMELL'D IN FLOWERS
38 A service of 5 table dishes scollopt with INDIA PLANTS
39 Two small sauce boats and plates
40 Two quart, 2 pint, and 2 half pint mugs
41 Two porringers and covers GILT EDGES
42 Two fine small basons, covers and plates, STRAWBERRY PATTERN
43 Two small figures after TENIERS and 2 chinese figures
44 A double leaf dish, 2 large sun flower leaves and 2 small cabbage leaves

45 Four fine small melons
46 Two fine PINE APPLES
47 Eight fine desart plates scollopt with flowers
48 Six small tea cups and saucers, 6 large chocolate cups and saucers, a small tea pot and stand, a sugar bason and a cream ewer nurl'd in flowers
49 Four small Cupids and 2 lemons for desart
50 Two fine EELS and 2 fine dishes to ditto
*50 A curious large TUREEN IN THE SHAPE of a SWAN
51 Two large sauce boats and plates
52 A set of 8 tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate all in flowers
53 A magnificent PERFUME POT finely chased and gilt, with a figure representing MELEAGER AND THE BOAR'S HEAD
54 One ditto representing ATALANTA AND HER DOG
55 Two fine figures of A RIVER GOD and Leda on a dolphin
56 A fine round TUREEN AND COVER sprig handles in flowers, and a dish to ditto
57 Two quart, 2 pint, and 2 half pint mugs finely enamell'd with insects
58 Two fine porringers and covers in flowers
59 A double leaf dish, 4 old ditto in flowers and 4 scollopt compotiers green leaves
60 Twelve fine DESART PLATES scollopt in flowers
61 Two small figures of the arts, a fidler and 2 pomatum pots
62 Eight small tea cups and saucers, octagon in flowers, and a tea pot in fables
63 Four dishes SCOLLOPT in flowers
64 A fine tureen in the form of a double PIGEON BIG AS THE LIFE, and a basket work'd dish
65 Two small sauce boats and 2 plates
66 Two beautiful GROUPES OF FIGURES, a man and woman with a bird's nest, AND ITS COMPANION with a bird cage
67 Eight tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a sugar bason, a slop bason, a cream ewer and a plate, IN FLOWERS
68 Four small figures and 2 lemons
69 Two fine large ICE PAILS chased in flowers
70 Two fine small fig leaves and 2 cabbage lettices
71 Two fine coss lettices and leaves
72 Twelve fine desart plates scollopt in flowers

73 Six tea cups and saucers, a tea pot and stand, a small slop bason, a sugar bason, a cream ewer and a plate NURL'D

74 Twelve octagon tea cups and saucers enameil'd with purple landskip

75 Two fine PARTRIDGES for desart

76 Two ditto

77 A set of 5 table dishes IN SIZES scollopt AND INDIA PLANTS

78 Two small sauce boats and plates

79 Two porringers and covers, with flowers and gilt edges

80 Two fine small basons, covers and plates

81 Eight tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate, all in flowers

82 Two fine basket work'd dishes with green leaves and 2 vine leaf deep dishes in flowers

83 Four small roses and 4 leaves FOR DESART

84 Four fine APPLES for ditto and 4 leaves

85 Twelve fine desart plates INDIA PLANTS

86 Two BEAUTIFUL FIGURES playing on the german flute and tabor and pipe

87 Four small figures and 2 lemons

88 A fine tureen in the form of a HEN and CHICKEN AS BIG AS THE LIFE in a dish properly ornamented

89 Two small sauce boats and plates

90 Two fine large porringers and covers in flowers

91 Two large round basons and covers SPRIG HANDLES

92 Six round water cups and saucers in flowers

93 Eight large octagon tea cups and saucers, a sugar bason in flowers and a tea pot ditto in landskip

94 Ditto

95 A set of 5 oval dishes OLD PATTERN

96 Two large sauce boats and plates

97 Two ditto SMALLER

98 Four fine DUCKS in different postures

99 A small oval dish, 1 round ditto, 1 scollopt ditto, a sallad dish and a bason

100 Four fine APPLES for desart

101 Eight tea cups and saucers, a sugar bason and a plate NURL'D partridge pattern

102 Two figures PLAYING ON THE german flute and guitar

103 Eight tea cups and saucers, a tea pot and stand, a small slop bason, a sugar bason and plate, NURL'D
104 Four fine leaves, and 4 cabbage lettices
105 Ditto

Fourteenth Day's Sale, TUESDAY, MARCH 25

1 Six LARGE chocolate cups and saucers and a cream ewer
2 Eight octagon tea cups and saucers, a sugar bason and a tea pot
3 Four small figures and 2 perfume pots
4 A set of 5 table dishes IN SIZES, with INDIA PLANTS
5 Two fine porringers and covers enamelled in birds
6 Two ditto larger
7 A set of 8 tea cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate, all in flowers
8 Two fine figures of A COBLER and his WIFE
9 Twelve octagon tea cups and saucers and a small tea pot
10 Ditto
11 Four old leaves and a scollopt compotier
12 Four deep vine leaf dishes in flowers
13 Four small MELONS for desart
14 Four ditto
15 Two fine PARTRIDGES
16 Two fine large artichoaks
17 Two ditto
18 Twelve desart plates scollopt in flowers
19 Four bustos of the heathen gods, and 2 lemons
20 Four ditto and 2 pomatum pots
21 Eight large tea cups and saucers, and a small tea pot, OCTAGON, old sprig pattern
22 Ditto
23 A fine round TUREEN and DISH in flowers
24 Two large sauce boats and plates
25 Two quart, 2 pint, and 2 half pint mugs in flowers
26 Two porringers, with birds
27 Two ditto less
28 Two fine basons with covers and plates
29 A set of 8 tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer, and a plate IN FLOWERS

30 Eight chocolate cups and saucers, 8 handled cups, a slop bason, and a white sugar bason and cover NURL'D old pattern

31 Six chocolate cups and saucers, a small slop bason, and a white sugar bason and cover, SAME PATTERN

32 Four scollopt table dishes of two sizes, WITH INDIA PLANTS

33 Twelve fine desart plates SAME PATTERN

34 Two small sauce boats green handles and plates

35 Two porringers and covers gilt edges

36 Two ditto

37 Two fine fig leaves and two lettices

38 Two fine COLLY-FLOWERS and plates

39 Two pierced baskets with two handles

40 A figure of a nurse and child, 2 ditto of the Italian theatre, and 2 perfume pots

41 A fine figure of a WOMAN WITH A BASKET, and 2 small figures with scollop shells

42 Two beautiful PERFUME POTS, chased, gilt, and enamelled in flowers

43 Two fine EELS and DISHES to ditto

44 Two large sauce boats and plates

45 Four small sun flower leaves, and 4 chickens FOR DESART

46 Four large roses and leaves

47 Six beautiful figures, love in disguise

48 Eight tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate, nurl'd in flowers

49 One set ditto round, enamelled in flowers

50 One large, and 4 smaller table dishes WROUGHT and gilt edges

51 Two small sauce boats and plates

52 A fine tureen in the form of a DOUBLE PIGEON BIG AS LIFE in a basket work'd dish

53 Two porringers and covers in birds

54 Two fine PARTRIDGES for desart

55 Two ditto

56 Two dishes TO DITTO ornamented with corn, &c.

57 Six round water cups and saucers in flowers

58 Two exceeding fine CANDLESTICKS, one representing WINTER and the other SPRING

59 Two ditto SUMMER and AUTUMN

60 Six small tea cups and saucers, 6 handled cups, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate NURL'D old pattern

61 Six octagon tea cups and saucers, and a tea pot

62 A beautiful high BEAKER ENAMELLED WITH BIRDS OF DIFFERENT SORTS, and richly gilt

63 Four fine old leaves, and 2 small cabbage leaves for desart

64 Four fine deep vine leaf dishes

65 Four fine APPLES and 4 leaves

66 Twelve fine DESART PLATES in flowers

67 Two fine PARTRIDGES for desart

68 Three fine small ducks

69 Four small Cupids and 2 lemons

70 A curious LARGE GROUPE of 3 Cupids

71 Eight cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate ROUND STRAWBERRY PATTERN

72 Six tea cups and saucers, 2 large handled cups and saucers, 2 chocolate cups and saucers, and an octagon tea pot

73 Two fine large ICE PAILS in flowers

74 Two small ditto WITH BIRDS

75 Two quart, 2 pint, and 2 half pint mugs in flowers

76 Two large porringers and covers in flowers

77 Two ditto

78 Three small figures and 2 melons for DESART

79 A figure of a WOODCUTTER, and 2 ditto of 2 MEN DRINKING

80 A fine OVAL TUREEN AND DISH sprig handles and flowers

81 Two fine CARPS AND DISHES

82 A double leaf dish, 4 old leaves, and 4 compotiers green leaves

*82 Four fine vine leaf dishes in flowers

83 Four small MELONS for desart

84 Two small fig leaves and 2 cabbage lettices

85 A set of 7 beautiful JARS AND BEAKERS finely enamelled in flowers and gilt, FOR A CHIMNEY OR CABINET

86 Two beautiful figures of A SHEPHERD AND SHEPHERDESS

87 A large round dish, 2 ditto smaller, and 2 oval ditto, WROUGHT PATTERN and flowers

88 Four small figures of the seasons

89 Ditto

90 A beautiful tureen in the form of a BOAR'S HEAD, in a most curious dish, WITH PROPER EMBELLISHMENTS

91 A pair of fine LARGE ICE PAILS chased with grapes and vine leaves gilt

92 Two small ditto enamelled with birds

93 Eight tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a sugar bason, a slop bason, a cream ewer and a plate, all in flowers

94 Two fine large porringers and covers, scollopt edges and gilt

95 Two fine figures of FISHERMEN with 2 different nets

96 Two fine PINE APPLES for desart

97 Ditto

98 Four fine DUCKS in different postures

99 Twelve DESART PLATES scollopt in flowers

100 Two fine EELS and 2 DISHES to ditto

101 Two fine round basons, covers and plates, OLD STRAWBERRY pattern

102 Six round water cups and saucers in flowers

103 Twelve tea cups and saucers, a sugar bason, a cream ewer and plate NURL'D partridge pattern

104 Six scollopt saucers, 6 tea cups, 7 chocolate cups and saucers, a small slop bason, a plate, a tea pot and stand, a ewer, and a white sugar dish and cover

105 A pair of fine TOILET CANDLESTICKS with birds and flowers

106 A fine GROUPE of a man and woman dancing

107 Two fine ARTICHOAKS

108 Ditto

109 Eight octagon tea cups and saucers, and a tea pot, SPRIG PATTERN

110 Ditto

Fifteenth Day's Sale, WEDNESDAY, MARCH 26

1 Six octagon cups and saucers and a tea pot

2 Six octagon tea cups and saucers, a tea pot and stand, and a sugar bason

3 Four small figures of the sciences, and 2 pomatum pots

4 A nurse and child, 2 small figures and two melons

5 Three dishes and 8 plates WROUGHT PATTERN in landskip

6 Two small porringers and covers enamell'd with birds

7 A set of 8 tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate, all in flowers

8 Four old leaves in flowers and two small cabbage leaves FOR DESART

9 Nine fine OLD LEAVES in flowers

10 Four beautiful LARGE APPLES for desart

11 Four fine small MELONS for desart

12 Four small figures LOVE IN DISGUISE and 2 perfume pots

13 Eight octagon tea cups and saucers, a tea pot, and a sugar bason

14 Ditto

15 TWO FINE EELS AND TWO DISHES

16 Two small sauce boats and plates

17 Two basons, covers and plates

18 Three small figures of the Italian theatre

19 Three ditto, and 2 pomatum pots

20 A large round dish, 2 ditto less, and 2 oval ditto WROUGHT PATTERN and flowers

21 Two quart, 2 pint, and 2 half pint mugs in flowers

22 Six water cups and saucers in flowers

23 Two beautiful figures playing on the violin and guitar

24 Two fine large ICE PAILS in flowers

25 Eight octagon tea cups and saucers, a tea pot and a sugar bason

26 Six small and 1 large saucers, 6 tea cups, a slop bason and a plate, a tea pot and a cream ewer, and a white sugar dish and cover

27 A fine basket work'd dish with leaves, and 4 oval compotiers in flowers

28 Twelve DESART PLATES scollopt in flowers

29 Four small roses and leaves for desart

30 Two small fig leaves and two lettices

31 Two fine coss lettices and two leaves

32 Eight tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate, all in flowers

33 Three small figures of the Italian theatre

34 Ditto and two pomatum pots

35 A fine small OVAL TUREEN and DISH sprig handles

36 Two large sauce boats and plates

37 Two quart, two pint, and two half pint mugs

38 Two large porringers and covers

39 Two ditto

40 Two fine Eels and two dishes
41 A fine groupe of figures, Pantaloon and Columbine
42 Eight octagon tea cups and saucers, and a tea pot
43 Ditto
44 A large round dish, 2 ditto lesser, and 2 oval ditto wrought pattern in flowers
45 A fine large wrought pattern compotier, and four less with birds
46 Four fine large apples and leaves for desart
47 Four fine artichoaks for desart
48 Twelve desart plants finely enamell'd with India plants
49 A set of 8 tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate, all in flowers
*49 A very fine large HIGH VASE decorated with laurel leaves
50 Two large porringers and covers with insects
51 Two fine basons with covers and plates
52 A beautiful round inkstand compleat in flowers
53 A most magnificent PERFUME POT ornamented with setting dog and rabbits chased and gilt
54 Four small sunflower leaves and 4 chickens for desart
55 Four small melons for ditto
56 A most neautiful large high JAR, embossed with white flowers and richly gilt
57 Two fine porringers and covers with insects and gilt edges
58 Ditto
59 A set of 8 tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate, all in flowers
60 Five dishes of two sizes India plants
61 Ten desart plates to ditto
62 Eight tea cups and saucers, a tea pot and stand, a small slop bason, a sugar bason and a plate
63 A fine tureen in the form of a Hen and CHICKENS big as the life and a dish properly ornamented
64 A large fine scollopt dish with a green handle and 4 small ditto for desart
65 Four fine deep vine leaf dishes in flowers
66 Two fine artichoaks for desart
67 Ditto
68 Four small ducks in different postures

69 Two fine small ICE PAILS enamell'd in flowers
70 Two ditto larger
71 Ten tea cups and saucers, a tea pot and stand, a sugar bason and a cream ewer NURL'D
72 Six tea cups and saucers, a tea pot and stand, a sugar bason and a cream ewer
73 Two fine CARPS and 2 DISHES to ditto
74 Two fine large basons, covers and plates
75 Two small sauce boats and plates
76 Four small musical figures
77 An EPARGNE finely ornamented WITH FLOWERS, FIGURES, &c. on a glass stand
78 Two fine basket work'd dishes and 2 deep vine leaf dishes for desart
79 Two fine cabbage leaves and 2 large melons
80 Twelve DESART PLATES in flowers scollop'd
81 Six small figures of LOVE IN DISGUISE
82 Six small tea cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and plate NURL'D
83 Eight tea cups and saucers, a tea pot, a slop bason, a sugar bason, a cream ewer and a plate nurl'd
84 Two quart, 2 pint, and 2 half pint mugs in flowers
85 Two fine porringers with covers and GILT EDGES
86 Two large ditto BROWN EDGES
87 Two fine large ICE PAILS in flowers
88 Two ditto
89 Four large PINE APPLES
90 Two small fig leaves and 2 small cabbage lettices
91 A compleat set for a chimney piece, CONSISTING of 7 fine jars and beakers, BEAUTIFULLY PAINTED with flowers and gilt
92 Two figures of a SHEPHERD and a SHEPHERDESS
93 Six tea cups and saucers, a tea pot, a slop bason, a sugar bason, a cream ewer and plate NURL'D
94 Eight tea cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate
95 A pair of fine TOILET CANDLESTICKS with birds and flowers
96 A fine TUREEN in the form of a DOUBLE PIGEON as BIG AS LIFE and a white basket work'd dish to ditto
97 Two fine large artichoaks for desart
98 Two fine PINE APPLES for ditto

99 Twelve DESART PLATES in flowers

100 Eight tea cups and saucers, 7 handle cups, a tea pot and stand, a sugar bason, a slop bason and a cream pot

101 Four fine leaves and 4 cabbage lettices

102 Four curious coss lettices and 4 leaves

Sixteenth and last Day's Sale, THURSDAY, MARCH 27

1 Eight cups and saucers, and a tea pot

2 A round dish 3d size, 2 ditto 5th size, and 2 oval ditto 5th size, wrought pattern in flowers

3 Two large sauce boats and plates

4 Two large porringers and covers

5 Four fine deep vine leaf dishes

6 Six round water cups and saucers

7 Two fine pine apples FOR DESART

8 Two small artichoaks for ditto

9 Twelve fine DESART PLATES in flowers

10 Six tea cups and saucers, 6 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate

11 Two small ICE PAILS, enamelled with birds

12 A fine round TUREEN, COVER AND DISH, sprig handles and flowers

13 Pantaloon and Columbine FINELY GROUPED

14 Six cups and saucers, 6 chocolate cups, a tea pot and stand, a small slop bason, and a plate, ALL DIFFERENT patterns, and a white sugar dish and cover

15 Eight nurl'd saucers, 6 cups, 5 handled cups, a tea pot and stand, a cream ewer, and a white sugar dish

16 Two fine large ICE PAILS chased

17 TWO SMALL DITTO

18 Two quart, 2 pint, and 2 half pint mugs

19 Two fine basons, covers and plates

20 Six water cups and saucers SCOLLOPT EDGES

21 A fine tureen in the form of a HEN and CHICKENS BIG AS LIFE and a dish PROPERLY ORNAMENTED

22 Two large sauce boats and plates

23 Two fig leaves and 2 cabbage lettices

24 A compleat set of tea cups and saucers, 6 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate, FINELY ORNAMENTED WITH birds

25 A fine basket work'd dish, with green leaves, and 4 oval compotiers

26 A pair of exceeding fine TOILET CANDLESTICKS, with birds and flowers

27 Two porringers and covers gilt edges

28 Two fine large basons, covers and plates

29 Two small sauce boats and plates

30 Four small roses and leaves FOR DESART

31 Four apples and leaves FOR DITTO

32 A large round dish, 2 ditto less and an oval ditto, wrought pattern

33 Two small sauce boats and plates

34 A curious groupe of figures representing EUROPE and ASIA

35 Two ditto AFRICA and AMERICA

36 A compleat set of 6 tea cups and saucers, 6 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate, ENAMELL'D WITH BIRDS

37 A compleat ink stand ENAMELL'D IN FLOWERS

38 Two fine PARTRIDGES

39 Ditto

40 Four small figures of Cupids

41 A fine small oval tureen and dish SPRIG HANDLES

42 Two small ice pails

43 Two large sauce boats and plates

44 A curious PERFUME POT with 3 Cupids in flowers

45 Two fine large artichoaks for DESART

46 Four fine ducks

47 Two ICE PAILS in flowers

48 Two GROUPES OF FIGURES, a man and a woman with a bird's nest, and ITS COMPANION with a bird cage

49 Two fine COLLY-FLOWERS and 2 leaves to ditto

50 Two fine round pierced baskets with handles

51 A basket work'd dish with green leaves, 2 wrought dishes and 2 oval compotiers

52 A very curious TUREEN in the form of TWO FIGHTING COCKS big as the life

53 Twelve fine soup plates WROUGHT PATTERN figures and landskip

54 Two fine cabbage lettices and leaves

55 Four coss lettices and leaves

56 A most beautiful HIGH JARR, ENAMELL'D WITH FLOWERS and richly gilt

57 Twelve fine DESART PLATES chased in flowers
58 Six fine figures love in disguise
59 Two small ice pails in flowers
60 Two quart, 2 pint, and 2 half pint mugs
61 Two porringers with gilt edges
62 Six water cups and saucers SCOLLOPT EDGES
63 Four fine cabbage lettices and leaves
64 A groupe of a man and woman with a bird's nest
65 A fine TUREEN in the form of a DOUBLE PIGEON in a basket work'd dish
66 A LARGE AND MAGNIFICENT LUSTRE beautifully ornamented with FIGURES and CURIOUS FLOWERS IN A SUPERB TASTE
67 Two fine musical figures
68 A compleat set of 8 tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and plate, ENAMELL'D IN BIRDS
69 Four very fine apples
70 Four round dishes WROUGHT PATTERN gilt and enamelled in landskip and figures
71 A LARGE ROUND TUREEN, COVER and DISH, of an exceeding rich BLUE ENAMEL, WITH GOLD FLOWERS, &C.
72 TWELVE SOUP PLATES TO DITTO
73 TWELVE TABLE PLATES TO DITTO
74 Eight fine water cups and saucers WITH BIRDS
75 Four fine coss lettices and leaves to ditto
76 A man and woman with a bird's nest FINELY GROUPED
77 An OVAL TUREEN AND DISH in flowers
78 Two porringers and covers WITH INSECTS
79 Two fine CARPS and 2 DISHES to ditto
80 Two fine large artichoaks
81 Two very fine COLLY-FLOWERS and plates
82 Two fine cabbage leaves and two melons
83 Six tea cups, nine scollopt saucers, 7 cups with handles, a slop bason, a plate, a stand, a teapot, a cream ewer and a white sugar dish and cover
84 A curious figure of A WOMAN holding A PERFUME POT
85 A round tureen and dish enamell'd in flowers
86 Twelve fine scollopt soup plates
87 Four fine artichoaks
88 Twelve desart plates wrought pattern in flowers

89 Two fine figures of a river god and goddess

90 A SET OF SEVEN JARS and BEAKERS very finely enamelled and the beakers RICHLY FILL'D with curious flowers

91 Four fine artichoaks for desart

92 Four fine coss lettices and leaves

93 Two fine figures of fishermen with nets

94 A compleat set of 8 tea cups and saucers, 8 coffee cups and saucers, a tea pot and stand, a slop bason, a sugar bason, a cream ewer and a plate, enamell'd in figures

95 A groupe of figures of a man and woman dancing

96 Ditto

97 A large round tureen and dish enamell'd in flowers

98 SIX FINE SOUP PLATES

99 Two musical figures of a man and a woman

100 Four fine artichoaks FOR DESART

101 Two musical and two turkish figures

102 Twelve table knives, and twelve forks 3 pronged, neatly mounted with silver, in a shagreen case

103 Twelve desart knives and forks ditto

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PLATES

Fig. 1. Salt-cellar dated 1750 and mark on same. H. $2\frac{5}{8}$ ins. (See page 21.)
In the collection of Dr. and Mrs. Bellamy Gardner.

Fig. 2. Three "goat and bee" cream-jugs, one dated 1745. H. $4\frac{3}{8}$ ins. (See page 20.)
In the collection of Lord and Lady Fisher.







Coffee-pot with "raised flowers" in colours. Triangle mark. H. 9½ ins. (See page 21.)



Fig. 1. Cane-handle. H. 3 ins. (See page 21.)
In the collection of Mrs. Radford.

Fig. 2. Britannia bemoaning the death of Frederick Prince of Wales (d. 1751). H. 7 ins. (See page 25.)
In the collection of Mrs. Radford.





Tea-pot. Chinaman riding a parrot. Triangle mark. H. 6¾ ins. (See page 21.)

In the collection of Mr. Wallace Elliot.



Group of lovers. Mark, a trident intersecting a crown, in underglaze blue. H. 9 ins. (See page 22.)

In the Franks Collection, British Museum.



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PLATE 11.

Fig. 1. Figure of a girl. H. $7\frac{1}{4}$ ins. (See page 22.)

In the collection of Mr. Alfred E. Hutton.

Fig. 2. Dancing girl and boy with hurdy-gurdy. H. $5\frac{7}{8}$ ins. (See page 22.)

Victoria and Albert Museum. Given by Lt.-Col. K. Dingwall, D.S.O., through the National Art-Collections Fund.





PLATE 12.

Fig. 1. Figure of Kuan-yin, in imitation of *blanc de Chine* porcelain. Raised anchor mark. H. 4½ ins. (See page 36.)
In the collection of Mrs. Radford.

Fig. 2. Cup with prunus-blossom in relief, in imitation of *blanc de Chine* porcelain. Raised anchor mark. H. 3 ins. (See page 36.)





Fig. 1. Chinese musician. H. $4\frac{3}{4}$ ins. (See page 38.)
In the collection of Mr. Alfred E. Hutton.

Fig. 2. The Doctor, from a set of Italian comedy figures. Raised anchor mark. H. $7\frac{1}{4}$ ins. (See page 37.)
In the collection of Mrs. Radford.





PLATE 14.

Fig. 1. Pair of pheasants. Raised anchor mark in red. H. 5½ and 4¾ ins. (See page 39.)
In the collection of Mr. Alfred E. Hutton.

Fig. 2. Goose, peacock and blackcap. Raised anchor mark, in the two latter cases in red. H. 4¾ to 7¾ ins. (See page 39.)
In the collection of Mr. Alfred E. Hutton.

Fig. 3. Pair of jays. Raised anchor mark in red. H. 6⅞ ins. (See page 39.)
In the collection of Mr. Alfred E. Hutton.







George III as Prince of Wales (1751–60).
H. 11 ins. (See page 38.)
In the collection of Mrs. Radford.



Winter. H. 12 ins. (See page 38.)
In the collection of Mr. F. E. Sidney.



-

Hurdy-gurdy player ; from a Meissen model. Raised anchor mark. H. 6 ins.
(See page 38.)

In the collection of Mr. C. H. B. Caldwell.



Fig. 1. Chinese group and figure. Marks, raised anchor and raised red anchor respectively. H. $8\frac{7}{8}$ ins. and $3\frac{7}{8}$ ins. (See page 38.)
In the collection of Mr. Alfred E. Hutton.

Fig. 2. *Les Délices de l'Enfance*, engraved by J. J. Baléchon after Boucher. (See page 38.)





Fig. 1. Teapot of silver shape, the leaves green and yellow, the spout pink, handle pink and turquoise. H. 5 ins. (See page 41.)

In the collection of Dr. and Mrs. Bellamy Gardner.

Fig. 2. Leaf-shaped dish, purple edge and veining; flowers in colours. Red anchor mark. L. 11 ins. (See page 41.)

In the collection of Dr. and Mrs. Bellamy Gardner.





Fig. 1. Cream-jug of peach-shaped section, with Kakiemon decoration, "squirrel and vine" pattern. H. 2⅝ ins. (See page 36.)

In the collection of Dr. and Mrs. Bellamy Gardner.

Fig. 2. Two cups and saucer, flowers in colours and pink and green acanthus leaves in relief. Red anchor mark. Cups, H. 1½ ins., 2¾ ins. Saucer, D. 5½ ins. (See page 41.)

In the collection of Dr. and Mrs. Bellamy Gardner.

Fig. 3. Cream-jug, flowers in colours, green handle, brown rim. H. 3⅜ ins. (See page 41.)

In the collection of Dr. and Mrs. Bellamy Gardner.







Fig. 1. Cup and saucer, Oriental flowers and butterflies. Cup, H. 2 ins. Saucer, D. 4½ ins. (See page 44.)
In the collection of Dr. and Mrs. Bellamy Gardner.

Fig. 2. Plate, imitating Japanese Imari porcelain, underglaze blue, red, yellow, green and gold. D. 12 ins. (See page 36.)
In the collection of Dr. and Mrs. Bellamy Gardner.





Fig. 1. Barrel-shaped mug, flowers in colours, purple edge. H. $3\frac{5}{8}$ ins. (See page 41.)
In the collection of Lt.-Col. G. B. Croft Lyons.

Fig. 2. Plate, painted in colours in imitation of Chinese porcelain of the *famille rose*. D. 7 ins. (See page 4.)
In the collection of Mr. Herbert Allen.





Fig. 1. Candlestick, one of a set of six, colours and gilding. Gold anchor mark. H. 7⅛ ins. (See page 55.)
In the collection of Lt.-Col. G. B. Croft Lyons.

Fig. 2. Plate with Æsop's fable of the Fox, the Dog and the Cock. D. 9 ins. (See page 41.)
In the Schreiber Collection, Victoria and Albert Museum.





Dish, painted in the Meissen style ; gold rim. Red anchor mark. D. $18\frac{3}{8}$ ins.
(See page 41.)

In the Victoria and Albert Museum.



-

Fig. 1. Dish, landscape in purple in the Meissen style. Red anchor mark. L. 8 ins.
(See page 41.)
In the collection of Lt.-Col. G. B. Croft Lyons.

Fig. 2. Dish, harbour scene in colours in the Meissen style, brown rim. L. 8 ins.
(See page 41.)
In the collection of Mr. Herbert Allen.





PLATE 26.

Fig. 1. Tureen in the shape of a bundle of asparagus. Red anchor mark, also the numeral 51. H. 4¼ ins. L. 7 ins. (See page 41.)

In the collection of Dr. and Mrs. Bellamy Gardner.

Fig. 2. Tureen in the shape of a rabbit. Red anchor mark, also "No. 1." H. 9 ins. (See page 41.)

In the Schreiber Collection, Victoria and Albert Museum.





Fig. 1. Plate, fruit in colours, gilt rim. Gold anchor mark. D. 8 ins. (See page 41.)

In the collection of Dr. and Mrs. Bellamy Gardner.

Fig. 2. Plate, flowers in colours, brown rim. Red anchor mark. D. 9⅜ ins. (See page 41.)

In the Victoria and Albert Museum. (Jermyn Street Collection.)





PLATE 28.

Sweetmeat tray, centrepiece in two parts. H. 14 ins. (See page 42.)

In the collection of Dr. and Mrs. Bellamy Gardner.



Vase. H. 11 ins. (See page 42.)
In the Franks Collection, British Museum.



Fig. 1. Plate, painted in underglaze blue.
D. $8\frac{5}{8}$ ins. (See page 42.)
In the collection of Mr. E. F. Broderip.

Fig. 2. Basket painted in underglaze blue.
L. $9\frac{1}{4}$ ins. (See page 42.)
In the collection of Mr. E. F. Broderip.





PLATE 31.

Ratcatcher and Pierrot. Red anchor mark. H. $5\frac{3}{4}$ ins. and 6 ins. (See page 40.)

In the collection of Lord and Lady Fisher.





Hurdy-gurdy player and dancing peasant. Red anchor mark. H. 8⅛ and 7¾ ins. (See page 40.)

In the collection of Lord and Lady Fisher.





Pedlar and map-seller. Red anchor mark. H. 7½ ins. (See page 40.)

In the collection of Mrs. Radford.



Fisherman with a basket. Red anchor mark. H. 9⅜ ins. (See page 40.)

In the collection of Lord and Lady Fisher.



River god. Red anchor mark. H. $5\frac{1}{2}$ ins. (See page 40.)

In the collection of Mr. Alfred E. Hutton.



River goddess. Red anchor mark.
H. 5¼ ins. (See page 40.)
In the collection of Mr. Alfred E. Hutton.



Ceres. Red anchor mark. H. 12¾ ins. (See page 40.)

In the collection of Lord and Lady Fisher.



Group of figures dancing round a maypole. Red anchor mark. H. 14 ins.
(See page 40.)

In the collection of Lord and Lady Fisher.



Madonna and Child. Red anchor mark.
H. 8½ ins. (See page 40.)



Group of figures with fruit. Red anchor mark. Also an anchor in gold. H. 6¼ ins. (See page 40).



Milkmaids and boy. Red anchor mark. H. 6¼ ins. (See page 40.)



-

Perseus and Andromeda, colours and gilding. Red anchor mark. H. 11⅝ ins. (See page 41.)

In the collection of Lord and Lady Fisher.



Scent-bottles, some bearing French mottoes.

1. The Fox and the Crow.
2. Fruit and flowers.
3. Two amorous doves.
4. Cupid sharpening his arrows. "IL ENTRERA MIEUX."
5. A fountain : "FONTAINE D'AMOUR."
6. Boys distilling a love potion.

H. $2\frac{1}{2}$ to $3\frac{3}{8}$ ins. (See page 56.)

In the collection of Mr. R. W. M. Walker.




FONTAINE

Four scent-bottles.

1. Chinese lady.
2. Priest reading a book inscribed "TOTA FIDE."
3. Nun.
4. Friar.

H. $3\frac{1}{4}$ to $3\frac{7}{8}$ ins. (See page 56.)

In the collection of Mr. R. W. M. Walker.





Six scent-bottles, some with French mottoes.

1. Chinese family ; the boy holding an apple "VOUS ERITE LA POMME."
2. Provender for the monastery.
3. Cupid with a heart. "MON CŒUR EST HEUREUX."
4. Mazarine-blue ground with gilding and figure-subject in colours. "POUR LA PLUS BELLE."
5. Mazarine-blue ground with gilding ; flowers in colours.
6. Mazarine-blue ground with gilding ; birds in colours.

H. $3\frac{1}{4}$ to $3\frac{3}{4}$ ins. (See page 56.)

In the collection of Mr. R. W. M. Walker.





Fig. 1. Four Patch-boxes in the shape of heads, some with brilliants inlaid to form the eyes. Metal mounts, and bases of Battersea enamel, etc. H. $1\frac{5}{8}$ to $2\frac{3}{4}$ ins. Scent-bottle in the form of two masked faces, male and female. H. $3\frac{1}{4}$ ins. (See page 56.)

In the collection of Mr. R. W. M. Walker.

Fig. 2. Three Patch-boxes.

1. The British lion defeating the Gallic cock. H. $2\frac{1}{4}$ ins.
2. Boy with flute and sheep. H. $2\frac{5}{8}$ ins.
3. Venus blindfolding Cupid, colours and gilding. H. $2\frac{1}{2}$ ins. (See page 56.)

In the collection of Mr. R. W. M. Walker.





Fig. 1. Three toy figures.
1. Sportsman. Red anchor mark. H. $2\frac{1}{4}$ ins.
2. Woman on horseback. Red anchor mark. H. $2\frac{7}{8}$ ins.
3. Man writing in book. Mark, two red anchors. H. $2\frac{1}{4}$ ins.
(See page 56.)
In the collection of Mr. R. W. M. Walker.

Fig. 2. Eight seals, with French mottoes.
1. Chinese 'cellist. "JE VAIS AU CŒUR."
2. Pensive Cupid. "JE PENSE A VOUS."
3. Cat. "JE PENSE A VOUS."
4. Columbine. "TOUJOURS GAY."
5. Harlequin. "TOUJOURS GAY."
6. Squirrel with nut. "ACTIVITÉ."
7. Cupid and a globe. "JE SOUTIENS LE MONDE."
8. Harlequin. "L'AMOUR REND BADIN."

H. $\frac{5}{8}$ to $1\frac{3}{4}$ ins. (See page 56.)
In the collection of Mr. R. W. M. Walker.

Fig. 3. Four figures of gardeners ; colours and gilding.
1. With wheelbarrow. Mark R. incised. H. $2\frac{3}{8}$ ins.
2. With scythe. Gold anchor mark and B. incised. H. $2\frac{1}{4}$ ins.
3. Raking. Gold anchor mark and R. incised. H. $2\frac{3}{8}$ ins.
4. With roller. Gold anchor mark. H. $2\frac{3}{8}$ ins. (See page 56.)
In the collection of Mr. R. W. M. Walker.







Needle-cases, some bearing French mottoes.

1. A birdcage on a pillar. "VOTRE BEAUTE ME REND ESCLAVE." Gilding only ; the inscription in red.
2. Cupid and two doves. Colours and gilding. "TOUJOUR HEUREUX."
3. Two storks eating an eel among bulrushes. No gilding.
4. Shepherdess ; below, Cupid with hearts on a tray ; colours and gilding, "RECEVEZ LE PLUS FIDELLE."
5. Harlequin ; below, a dove ; colours and gilding, "FIDELE EN ABSENCE."
6. Mazarine-blue ground with gilding and birds in colours.
7. Columbine ; below, a caged bird ; colours and gilding, "J'AIME LA LIBERTE."
8. Turkish lady ; below, roses in colours on gold. "POINT DE ROSES SANS EPINES."

H. $4\frac{5}{8}$ to $5\frac{3}{4}$ ins. (See page 56.)

In the collection of Mr. R. W. M. Walker.





Fig. 1. Cup and saucer, birds in colours, gold rim. Gold anchor mark. Cup, H. $2\frac{3}{4}$ ins. Saucer, D. $5\frac{1}{4}$ ins. (See page 55.)

In the collection of Dr. and Mrs. Bellamy Gardner.

Fig. 2. Cup and saucer, landscapes in green camaïeu, gold borders. Gold anchor mark. Cup, H. $2\frac{1}{2}$ ins. Saucer, D. $4\frac{5}{8}$ ins. (See page 55.)

In the collection of Dr. and Mrs. Bellamy Gardner.

Fig. 3. Cup and saucer, mazarine-blue and gold, flowers in colours. Gold anchor mark on saucer. Cup, H. $2\frac{3}{8}$ ins. Saucer, D. $4\frac{7}{8}$ ins. (See page 55.)

In the collection of Dr. and Mrs. Bellamy Gardner.







Fig. 1. Plate, green scale pattern and gilding, bird in colours. Gold anchor mark. D. 8 ins. (See page 55.)

In the collection of Dr. and Mrs. Bellamy Gardner.

Fig. 2. Cups and saucer, claret-colour and gilding, flowers in colours. Gold anchor mark. Cups, H. 2 ins., $2\frac{5}{8}$ ins. Saucer, D. 5 ins. (See page 55.)

In the collection of Dr. and Mrs. Bellamy Gardner.





Fig. 1. Cup, mazarine-blue and gold. Gold anchor mark. H. 3⅝ ins.
Cup, birds and fruit in colours on gold. Gold anchor mark. H. 3¾ ins. (See page 55.)
In the collection of Mr. R. W. M. Walker.

Fig. 2. Tea-pot, sugar-basin and cream-jug. Claret-colour with gilding and subjects in colours. Gold anchor mark. H. 3 ins. to 5⅜ ins. (See page 54.)
In the Victoria and Albert Museum. Bequeathed by Miss Emily S. Thomson, of Dover.




C 2930



Bowl, colours and gilding. The lower aspect shows a view of Chelsea Old Church and site of the Pottery. Gold anchor mark. H. $4\frac{1}{2}$ ins. D. $10\frac{3}{8}$ ins. (See page 56.)

In the collection of Mr. R. W. M. Walker.





Fig. 1. Beaker, flowers in colours and gilding; round the middle, a band of pink. Gold anchor mark. One of a pair. H. 7⅞ ins. (See page 55.)
In the collection of Lt.-Col. G. B. Croft Lyons.

Fig. 2. Covered porringer with stand, flowers in colours and gilding, turquoise and gold handles. Gold anchor mark. One of a pair. H. 5⅜ ins. D. 7⅞ ins. (See page 50.)
In the collection of Lt.-Col. G. B. Croft Lyons.





Fig. 1. Vase, turquoise-blue ground, with gilding ; birds in colours. Gold anchor mark. One of a pair. H. 7¼ ins. (See page 55.)
In the collection of Lt.-Col. G. B. Croft Lyons.

Fig. 2. Set of three vases, painted with Chinese ladies ; gold borders. Gold anchor mark. H. 6⅝ and 7⅝ ins. (See page 55.)
In the collection of Lt.-Col. G. B. Croft Lyons.





Fig. 1. Vase of Sèvres form, the upper part gold on white, the lower in colours on a turquoise ground. One of a set of three. H. 7 ins. (See page 55.)
In the collection of Lt.-Col. G. B. Croft Lyons.

Fig. 2. Bottle, painted in imitation of a Chinese original in red and gold. One of a pair. H. 7½ ins. (See page 4.)
In the collection of Mrs. Radford.





Fig. 1. Vase, mazarine-blue ground with gilding and Cupids in the style of Boucher in crimson. H. 6¾ ins. (See page 55.)
In the collection of Dr. and Mrs. Bellamy Gardner.

Fig. 2. Derby-Chelsea Vase, blue enamel and gilding. One of a pair. Mark 48 incised. H. 6⅞ ins. (See page 63.)
In the collection of Lt.-Col. G. B. Croft Lyons.





Vase from the set of seven known as the "Dudley Vases." Claret-coloured ground with gilding and panel in reserve; Diana rescuing Arethusa from the importunities of Alpheus. H. 16¾ ins. (See page 54.)

In the collection of Lord Bearsted.



-

Two vases from the set of seven known as the "Dudley vases." Claret-coloured ground with gilding and panels in reserve. Diana asleep and a satyr, and birds in the style of Hondekoeter. Gold anchor mark. H. 13¾ ins. (See page 54.)

In the collection of Lord Beaurted.



Fig. 1. Cupids as drummer and *vivandier*. Colours and gilding. Gold anchor mark. H. $4\frac{3}{4}$ and $4\frac{1}{4}$ ins. (See page 53.)

In the collection of Lord and Lady Fisher.

Fig. 2. Cupid with bagpipes and two marionettes. Colours and gilding. Gold anchor mark. H. $5\frac{1}{2}$ ins. (See page 53.)

Fig. 3. Pair of candlesticks. Colours and gilding. Gold anchor period. H. 7 ins. (See page 54.)

In the collection of Dr. and Mrs. Bellamy Gardner.







Apollo and Bacchus, perhaps Spring and Autumn, from a set of the four seasons ; colours and gilding ; gold anchor mark. H. 7½ ins. (See page 53.)



Lord Camden; colours and gilding; gold anchor mark. H. 12¼ ins. (See page 50.)

In the collection of Lord and Lady Fisher.



PLATE 62.

Urania and Thalia, from a set of Apollo and the Nine Muses, in colours and gilding. Gold anchor mark and R incised. H. 15½ ins. (See page 53.)

In the collection of Lord Bearsted.





PLATE 63.

Una or Britannia, colours and gilding.
H. 26 ins. (See page 53.)
In the collection of Mr. F. E. Sidney.



Pietà. The stand mazarine-blue and gold. Gold anchor mark. H. 15 ins.
(See page 52.)

In the collection of Lord Clifford of Chudleigh.



Fig. 1. Derby-Chelsea tureen, sprigs in green. Polychrome knob and handles. Gold borders. Mark D intersected by an anchor in gold. H. 6¾ ins. (See page 64.)

In the collection of Lt.-Col. G. B. Croft Lyons.

Fig. 2. Derby-Chelsea cup and saucer, blue enamel and gold, with green and gold festoons. Gold anchor mark. Cup, H. 1¾ ins. Saucer, D. 5 ins. (See page 64.)

In the collection of Dr. and Mrs. Bellamy Gardner.





Fig. 1. Derby-Chelsea teapot, colours and gilding. Mark D intersected by an anchor in gold. H. 5 ins. (See page 66.)
In the Victoria and Albert Museum.

Fig. 2. Derby-Chelsea plate, painted in imitation of "Chinese Imari" in underglaze blue and *famille verte* enamels. Mark D intersected by an anchor in gold. D. 8¾ ins. (See page 64.)
In the collection of Lt.-Col. G. B. Croft Lyons.





Derby-Chelsea sugar-basin, turquoise and gold, trellis pattern in colours. Mark an anchor and D in gold. H. $5\frac{3}{4}$ ins. (See page 64.)




D

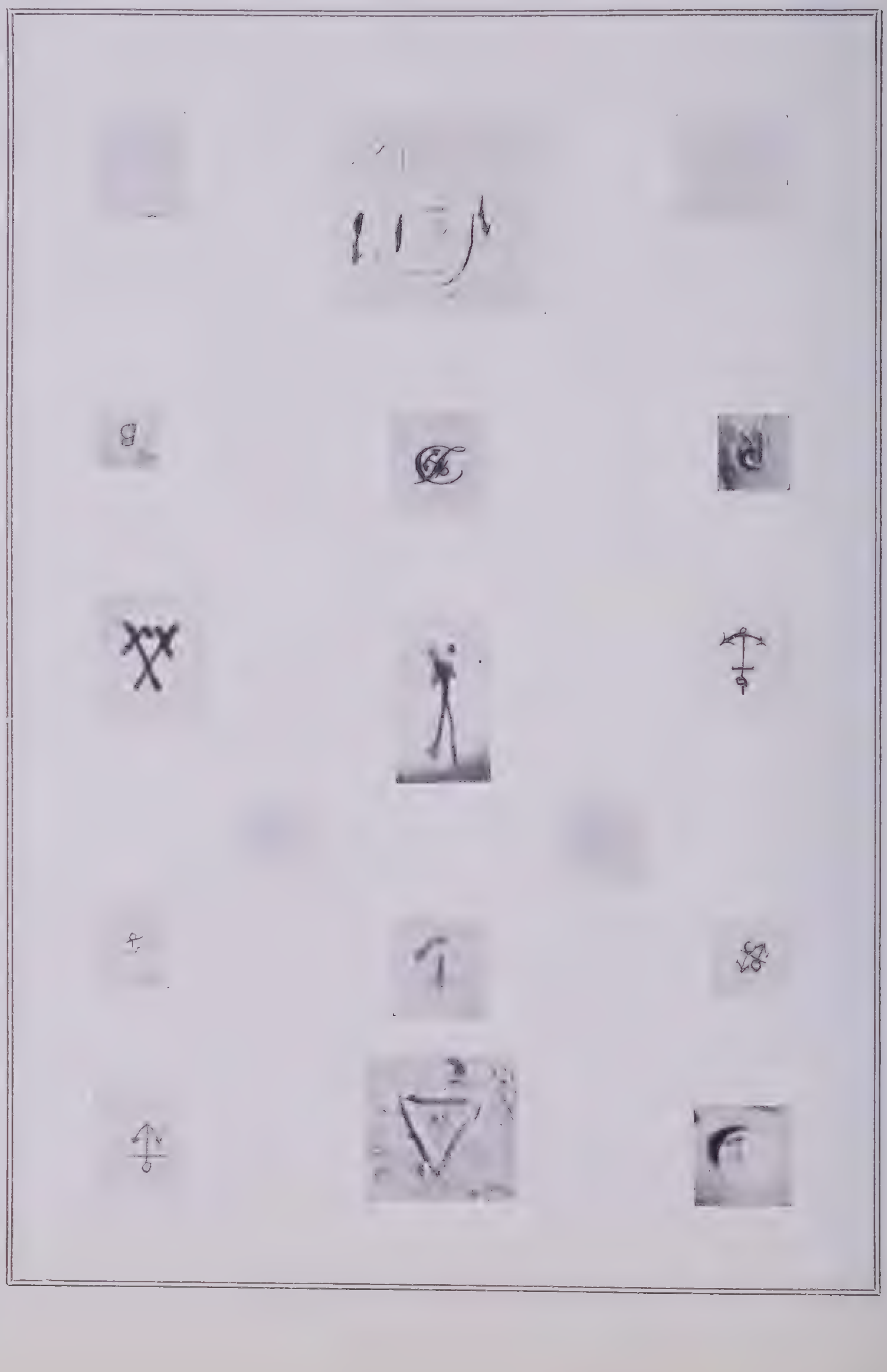
George III, white biscuit, blue, crimson and gold. Adapted from an engraving after Zoffany. H. 14 ins. (See page 63.)

In the Franks Collection, British Museum.



PLATE 69.

Marks.



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